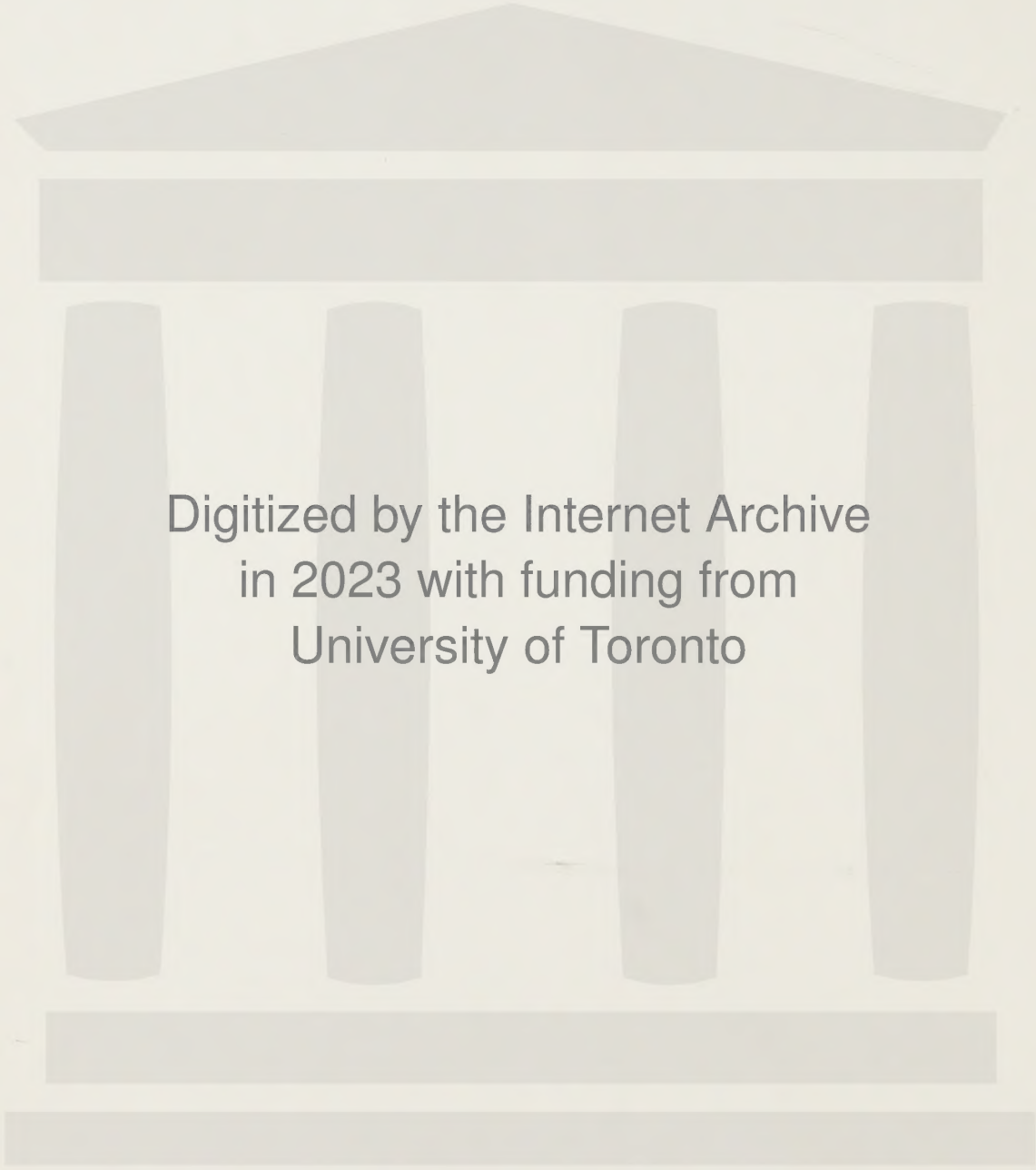
MUSIC - UNIVERSITY OF TORONTO
31761 03416 0531

Jan 2nd 1914


Digitized by the Internet Archive
in 2023 with funding from
University of Toronto

https://archive.org/details/messiahsacredora00hand_0

42

THE

MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741

BY

G. F. HANDEL.

EDITED, AND THE ADDITIONAL ACCOMPANIMENTS LARGELY RE-WRITTEN, BY

EBENEZER PROUT.

FULL SCORE.

Ent. Sta. Hall.

Price 31/6.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1902, *by Novello and Company, Limited.*

The right of Public Representation and Performance is reserved.

LIBRARY
JUN 18 1976
UNIVERSITY OF TORONTO

M
2000
H22M4
1902

LONDON:
NOVELLO AND COMPANY, LIMITED
PRINTERS.

PREFACE.

So many editions of Handel's greatest and most popular oratorio exist that the appearance of a new one seems to require some explanation. To give such explanation is the object of the present Preface.

There are two chief reasons which have induced the publishers to decide upon issuing a new and revised edition of the "Messiah." These are—first, the corruptness of the text of all existing editions,* and secondly, the unsatisfactory condition of the additional accompaniments in general use. Each of these reasons it will be necessary to discuss in some detail.

It is extremely doubtful whether any other great musical work exists, the text of which is in even approximately so corrupt a condition as that of the "Messiah." Only those who have carefully collated the published editions, whether of the full or vocal score, with the original manuscript (now readily accessible through the photo-lithographed facsimiles), or with the contemporary transcripts made by Handel's amanuensis, Christopher Smith, can have the least idea either of the number or character of the mistakes which are to be found in many movements. This will be seen when, later in this Preface, the text of the present edition is discussed.

The deplorable condition of the existing text is not difficult to account for, though the explanation is hardly to the credit either of the critical acumen or the care of successive editors. The earliest edition of the score, published for the first time in a complete form by Randall and Abell, the successors of Walsh, and known as the Walsh Edition, is, like most of the first editions of Handel's works, extremely incorrect.† Arnold's edition, which was the next to follow, appeared in 1789, and is little more than a reprint of that which had preceded it; the internal evidence proves clearly that it had never been collated with the original manuscript. Subsequent editors have, with hardly an exception, copied from these early editions, or from one another. Of all the numerous editions consulted in the preparation of the present volume, not a single one is even approximately correct in its text. Surely it is high time that musicians should at least have the opportunity of knowing what Handel actually wrote!

The other reason for a new edition is the unsatisfactory state of the additional accompaniments commonly used. Into the general question of the necessity for additional accompaniments it is not needful to enter at great length. It must however be pointed out that, from various causes, it is all but impossible in the present day to reproduce the effect of one of Handel's oratorios as it was given under his own direction. The balance of chorus and orchestra is, owing to the growth of chorus singing and the size of many of our choral societies, absolutely different from what it was in Handel's time; the composition of the orchestra itself, and therefore its tone-quality, are not at all the same; the organs in our chief concert-rooms are far larger; and the harpsichord, to which Handel allotted so important a part in the accompaniment of his songs, has vanished altogether from the orchestra. That, under quite exceptional conditions, it is possible to give an approximate reproduction of Handel's chorus and orchestra was proved by the performance of "Alexander Balus," given at the Conference of the Incorporated Society of Musicians at Scarborough, in January, 1900; but the attempts made from time to time by our musical societies to give Handel's music as he meant it to be given must, however earnest the attention, and however careful the preparation, be foredoomed to failure from the very nature of the case. With our large choral societies, additional accompaniments of some kind are a necessity for an effective performance; and the question is not so much whether, as how they ought to be written.

The additional accompaniments to the "Messiah" used in this country, and I believe also abroad, are those known as Mozart's, for which, as will be seen directly, he is only partially responsible. During the later years of his life, Mozart wrote additional accompaniments, at the request of Baron von Swieten, to four of Handel's works: "Acis and Galatea," "Messiah," "Ode for St. Cecilia's Day," and "Alexander's Feast." From the autograph catalogue of his compositions, which he kept from February, 1784 till within a few weeks of his death, we learn that he arranged the "Messiah" in March, 1789. The work was published in 1803 by Messrs. Breitkopf and Härtel, but unfortunately not in the state in which Mozart had left it. Johann Adam Hiller, a musician of much repute in his day and the first conductor of the celebrated Gewandhaus concerts at Leipzig, had already made an arrangement of the oratorio, and much of his version (or, to speak more accurately, "perversion") was incorporated in the published score, which bore the title "F. G. (*sic*) Händel's Oratorium Der Messias, nach W. A. Mozart's Bearbeitung"—*i.e.*, *after* (not "*in*") Mozart's arrangement. As bearing upon the wording of this title, it is worthy of notice that the full score of Mozart's arrangement of "Alexander's Feast," also published early in last century, bears on the title "mit neuer Bearbeitung von W. A. Mozart" ("with new arrangement by W. A. Mozart").

The credit of the first discovery of Hiller's participation in the so-called Mozart score is due to the late Professor E. F. Baumgart, of Breslau, who, in an article which appeared in the *Niederrheinische Musikzeitung*, of February 1, 1862, showed that the song "If God be for us" in the distorted form in which it appears in Mozart's score, was copied without alteration from Hiller's arrangement of the "Messiah" mentioned above. The question has since been fully investigated by Julius Schäffer, of Breslau, and the results will be found, by those who wish to go into the question, in his two elaborate articles on the subject in Nos. 43 and 44 of the *Musikalisches Wochenblatt* for 1881.

* It is probable that the edition prepared by the late Dr. Chrysander for the German Handel Society will contain a correct text; but this edition, though stated to be in the press, is still unpublished at the time these lines are written.

† Schœlcher, in his "Life of Handel" (p. 273), gives 1768 as the date of the first complete edition of the "Messiah," but it appeared in the year 1767.

There is no longer room for the least doubt that the score attributed to Mozart was considerably altered and touched up by Hiller; and we now see why it was described on the title as "after," and not "in" Mozart's arrangement.

The next question to be considered is: How much of the published score is Mozart's, and how much is Hiller's? As Mozart's autograph has disappeared, this point cannot be decided with absolute certainty; yet it is quite possible to form an approximately correct opinion on the subject. The autographs of Mozart's arrangements of the three other works by Handel—"Acis and Galatea," "Alexander's Feast" and the "Ode for St. Cecilia's Day"—are all in the Royal Library at Berlin, and the full scores of all of them are now published. I have carefully collated every page of these scores to ascertain by comparing them with Handel's originals, what was really Mozart's method of procedure; and I believe I cannot be far wrong in assuming that everything in the "Messiah" score to which nothing analogous can be found in the genuine Mozart arrangements may be safely attributed to Hiller. The more important of these will be referred to in the detailed account of the revision of the text to be presently given; some of the worst of them are always omitted in performances of the oratorio in this country.

Not the slightest disparagement of Mozart's unsurpassed genius is intended when I say that, even after eliminating everything that could possibly have been added by Hiller, Mozart's score of the "Messiah" cannot be considered wholly satisfactory. In the first place, the text is very incorrect. This was, under the circumstances, inevitable; because the only score published at the time that Mozart made his arrangement was that of Walsh, which, as has been already said, is full of bad mistakes. Proof of this will appear later on in the collation of the text. As most of these mistakes were not *obviously* wrong, and, even if they had been, Mozart had no means of access to the original manuscript, he is not to be blamed for incorporating them in his edition. In any case, one result has probably been the perpetuation of some of the corrupt readings; for it is only natural that these should be copied by later editors, who would assume that so great a master as Mozart was not likely to be wrong.

A more serious blemish in the Mozart edition is that, in many of the solo passages which are accompanied by a more or less fully figured bass, the harmonies are not filled up. If there is one thing which may be considered certain with regard to the performance of Handel's music, it is that such passages were intended to be filled up either on the harpsichord or organ—generally the former. This we know, not merely from tradition,* but from the very fact of the basses being figured. In Handel's autographs figures are somewhat sparingly used, and are mostly omitted when the harmony is obvious; but in the printed editions a much fuller figuring is given. It is absurd to suppose that editors or printers would have taken the trouble to indicate the harmony if none was intended to be supplied. In a large number of such passages, Mozart omits to add anything. In "But who may abide," twelve bars are left with only two-part harmony; in "Rejoice, greatly," seventeen bars; and in "But Thou didst not leave," thirteen bars, or very nearly one third of the whole air. The same thing is to be found in the other works which Mozart arranged. It is possible that he intended the harmonies to be filled up on the pianoforte; for Jahn, in his "Mozart" (vol. iii., p. 219, of the English translation), tells us that at the oratorio performances given by Baron von Swieten in his palace, Mozart conducted, "and young Joseph Weigl accompanied on the pianoforte." There is, however, no hint of a pianoforte, or of any keyed instrument, in any manuscript of the scores which Mozart arranged.

It is unnecessary to dwell upon the fact that Mozart (or possibly Hiller) has given a large part of the choruses "And He shall purify," "For unto us," and "His yoke is easy" to solo voices, because in this country these movements are invariably sung as Handel intended. But attention must be called to the quite arbitrary alterations which Mozart makes in the instrumentation. In the chorus "Their sound is gone out"—the only movement of the oratorio which has independent parts for oboes—Mozart has given the oboe parts to clarinets; while in the air "How beautiful are the feet," Handel's violin part is transferred to a flute for a considerable part of the movement. Still worse, Handel's brilliant and most effective trumpet parts in "Hallelujah" and "Worthy is the Lamb" are either cut out altogether (as in the opening of the last-named chorus) or so modified as to absolutely destroy their character. Jahn says that there were no players in Mozart's day who could manage them. Whatever may have been the case in Germany, it is quite certain that there are many players in England who can be safely trusted with them—excepting for an occasional high note, such as the upper D in the second bar of "Worthy is the Lamb." In this edition, therefore, Handel's trumpet parts have been restored, with a few slight alterations in passages where they are written very high.

It has been already incidentally mentioned that Mozart's score is never heard exactly as printed—at least, not in England. This is in some degree a source of the confusion that exists; for there is no uniformity in the modifications that are made, and conductors, especially in the provinces, are frequently much troubled by discrepancies in the orchestral parts. The edition by the late Robert Franz, published in 1885, might have remedied this, had he not hampered himself too much by too close an adherence to Mozart. On the title he describes his score as "founded on Mozart's, *with the necessary completions*." It is true he has filled up the harmony in most of the passages left empty by Mozart; but, besides such points as his allotting the first part of "He shall feed his flock" to a soprano, instead of to a contralto, according to Handel's later arrangement (seen in the Dublin score), and the retaining of the abridged and distorted version of "The trumpet shall sound,"—two points which, apart from anything else, would prevent his edition from being acceptable in this country—his text is just as full of inaccuracies as Mozart's. Although in his preface he mentions the facsimile of the autograph as one of the sources of his edition, his collation of it, judging from the number of mistakes left uncorrected, must have been of a very cursory, not to say perfunctory character.

II.

Having thus given the reasons which seem to justify the appearance of a new edition, it is now necessary to explain the general principles which have guided me in preparing it, and the plan upon which I have worked. The first and most important rule that I have laid down for myself is, that the most absolute respect must be shown to Handel's text and to his intentions, whether written or implied, so far as these can be gathered from the indications in his score. In a few cases where discrepancies were to be found between the original manuscript and Smith's copies, I have been forced to rely upon my own judgment as to the reading to be adopted: these will be spoken of later in this Preface. In most instances, however, no doubt was possible; and wherever the autograph is supported by the contemporary transcripts, I have without the least hesitation taken that reading of the text as final.

An example will best explain what is meant in speaking of Handel's "implied" intentions. It is well known to students of the composer that he very rarely uses the second inversion of the chord of the dominant seventh ($\frac{4}{3}$); it is doubtful whether it can be found more than three or four times in the whole of his works. He almost invariably omits the root, and writes instead a chord of the sixth on the supertonic. In several passages in the "Messiah," Mozart has added the root to Handel's chord, where the composer had carefully omitted it—*e.g.*, in the passage, "The kingdom of our Lord, and of his Christ," in the "Hallelujah." In this and in all similar cases, I have felt that my duty toward Handel required me to restore the chord to the form in which he left it. Wherever Handel and Mozart come into collision, the

* See "Proceedings of the Musical Association," 1885-86, pp. 39, 40.

latter must give way. Jahn tells us that "he (Mozart) knew little of Handel in later years, until Van Swieten made him acquainted with his works";* and this may probably explain the un-Handelian nature of some of his additions, not only to the "Messiah," but to the other scores that he arranged.

The same consideration has influenced me in deciding as to the acceptance or rejection of the numerous contrapuntal additions that Mozart has made to Handel's score. There is traditional evidence that in many cases the composer himself filled up the harmony on the harpsichord with passages of imitation; where Mozart has worked on the same lines, as in his beautiful additions to "O thou that tellest," the fewest possible changes have been made, because the new counterpoints are strictly pertinent to Handel's subject-matter. In other cases, in which they appeared irrelevant, they have been cancelled. Thus, in the air "Thou shalt break them," Mozart's long holding notes for the wind are so opposed in spirit to Handel's bold *staccato*, with its dramatic representation of the words "break" and "dash," that I have felt no scruple in removing them. I have, however, retained many of the passages of imitation which Mozart has introduced in the latter part of the air, these being quite in keeping with Handel's idea.

The most conspicuous instance of Mozart's addition of new matter is to be seen in the air "The people that walked in darkness." Here the chromatic harmonies which Mozart has introduced above Handel's unison passages, opposed as they certainly are to the composer's spirit, are so beautiful in themselves that I have not felt justified in omitting them. But inasmuch as the air is also very effective in the form in which Handel wrote it, Mozart's harmonies are printed, both in the score and the parts, in small notes; it is thus left to the option of the conductor to perform the movement in whichever shape he prefers.

Before leaving the question of the text, it should be said that all the printed editions contain a countless number of shakes for which there seems to be no sufficient authority. Whenever these are not to be found either in the autograph or in Smith's copies, they have been omitted in the present edition.

While Handel's text has been scrupulously respected, no attempt has been made to preserve his orchestral colouring. It has been already said that under ordinary conditions this is quite impossible, and as this edition is meant to be practical, it would have been useless to make an arrangement which our musical societies would not think of attempting to perform. But in two of the choruses ("He trusted in God" and "Let us break their bonds") Handel's own wind-parts have been retained, and the voice-parts doubled by the organ, as we know was the composer's custom in fugal movements. In these numbers, therefore, some approximation to Handel's tone-colouring has been secured. In most of the movements, Mozart's instrumentation has been retained, the modern orchestra being written for. The few variations from Mozart's scoring will be noted later.

In the scoring of the airs, Handel obtains contrast of colour by alternating the strings and the harpsichord in the accompaniments. In this edition the harmonies intended for the harpsichord have in most cases been given to the softer wind instruments—generally clarinets and bassoons, sometimes also flutes or horns. As a rule, where Handel has not employed strings they will not be found in this score. The few exceptions are to be seen either in such passages as "Behold and see" (bar 3), where so little is left to be filled up that it would be needless to introduce the wind merely for a few notes, or in places where Mozart has written figures for the strings—as in "Rejoice greatly," bars 20 to 22—which it seemed advisable to retain.

The employment of only a few desks of the strings, in contrast to the whole force, was a frequent device of Handel's; he indicates it by the words *senza Ripieni* and *con Ripieni*. The so-called "Dublin score," to be spoken of when I come to deal with the text of the work, contains full indications, in the composer's writing, of the passages which were to be played by the whole or part of the strings respectively. In a few of the songs Handel has forgotten to insert the usual marks—in these, I have added them in brackets. The *senza Rip.* are mostly found in the songs, but sometimes in the choruses also, *e.g.*, in "For unto us," the greater part of which is accompanied by the strings *senza Ripieni*, as will be seen from the score. Owing to the much larger size of the choirs of the present day, I would recommend that all the strings play throughout the choruses, but that Handel's directions be attended to in the solo numbers. As the first leaves of the Dublin score are lost, we are left in doubt concerning the treatment of the strings in the overture—a movement in which, as we know from other scores in the German Handel Society's edition, the composer's practice was not uniform; it will therefore be best that this be played *con Ripieni* throughout.

The dynamic indications in Mozart's score have needed careful revision, especially in the airs. In nearly all of these, whenever a short interlude for the orchestra occurs, it is marked *forte*; and this perpetual alternation of *p* and *f* soon becomes as wearisome as it is meaningless. In several places, too, a *forte* is marked where Handel has expressly indicated *piano*. Mozart's manuscript being lost, it is impossible to say with certainty whether he or Hiller is responsible for this; in any case, Handel's own marks of expression have been restored wherever he has given them.

The introduction of the trombones into the score is a point on which a few words must be said. Though complete trombone parts by Handel are only to be found in two of his oratorios—"Saul" and "Israel in Egypt"—there are weighty reasons for believing that he employed them in other works also; a full discussion of this subject would be beyond the scope of this Preface. Curiously enough, in Mozart's score trombones are only to be seen in the introduction of the overture, and in the two short movements "Since by man came death" and "For as in Adam all die." But an examination of the scores of Mozart's own church music, especially of some of his later masses and of the great Litany in E flat, proves that it was not the custom of the composer to write independent parts for the trombones when they merely doubled the voice parts, and were not *obbligati*; in other cases he directs them to play with the alto, tenor and bass of the chorus. I have as little doubt in my own mind, therefore, that Mozart intended them to be so used in the "Messiah" as I have that Handel himself employed trombones in "Samson," though in his score they are seen only in the "Dead March." As these instruments are found in all large orchestras, I have had no hesitation in introducing them in those numbers where Handel has written parts for the trumpets; the trombones, however, are nowhere *obbligati*, and can be omitted if preferred. It has become traditional in this country to add these instruments in the chorus "Lift up your heads"; in deference to this tradition, I have written trombone parts for this movement, though personally I am not in favour of their introduction here. As the music is quite complete without them, their parts are printed in small notes, and it is left to conductors to decide whether they shall be played or not.

The treatment of the organ is another matter of importance. We know, from the score of "Saul," what was Handel's own practice. In the songs he seldom used it at all, except sometimes (*Tasto solo*) to strengthen the bass of his orchestra; in the choruses it mostly played with the voices, sometimes filling up the harmony with full chords, at others (in fugal passages) doubling the voices in strict four-part harmony. The organs in the concert-halls of the present day are generally so large that, unless used with great discretion, they are likely to overpower both chorus and orchestra. While, therefore, I have in many places followed Handel's method, I have in others preferred to treat the instrument in the way so admirably shown by Mendelssohn in his masterly organ parts to "St. Paul" and the "Hymn of Praise"—that is, to reserve it for the climaxes, where it can often be introduced with great effect. In some of the choruses, where Handel has accompanied his voices with the organ and basses only —*e.g.*, at the commencement of "And He shall purify" and

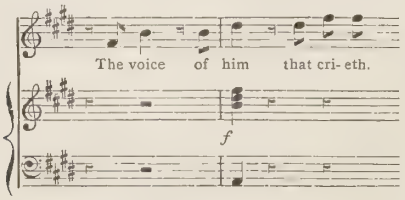
* Otto Jahn: "Mozart," vol. i., p. 41 (English translation).

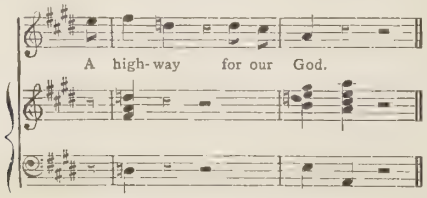
"His yoke is easy,"—I have retained the original scoring; but, in order that the present edition may be available when the oratorio is given in concert halls where there is no organ, I have, wherever the organ is *obbligato*, added small notes in the wind parts. These are to be used *only* in the absence of an organ. In "For unto us," a great part of which Handel scored in this way, I have preferred to fill up the accompaniments on the wind, and to reserve the organ for the great bursts at "Wonderful! Counsellor!" and for the latter part of the chorus. An examination of the score will show that I have introduced the organ exactly where Handel marks "*con Ripieni*" for the strings.

As the organ part has been very carefully thought out, I would beg conductors who may use this edition to insist upon its being played *exactly as written*. More especially would I ask them on no account to allow the organist to indulge in the far too common but most inartistic practice of playing the pedal part an octave lower than indicated. By thus transposing, the melodic contour of the basses is often utterly spoilt. The lowest notes of the pedal organ should be reserved for special effects; and few things are more exasperating to a true musician than the continual booming of the organ in the sixteen-foot octave.

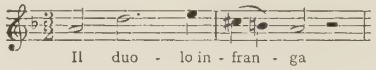
In the accompaniment of the *recitativo secco*, Handel used the harpsichord, supported by one violoncello and one double-bass. In the present edition a pianoforte is substituted for the harpsichord. When Handel had no harpsichord, he accompanied his recitatives, *not* on the organ, as is generally supposed, but with strings; this is clearly proved by an examination of the scores of the Chandos anthems. For the sake of performances in which there is no room on the platform for a pianoforte, an accompaniment in small notes is given in the string parts. This should be played, as indicated, by *one desk only* for each part; but the single violoncello and double-bass should play, whether there be a pianoforte or not.

It has been suggested from more than one quarter that in this edition it should be indicated when the chords in the recitatives should be played with, and when after, the notes of the voice part against which they are written. I have not adopted this suggestion for two reasons: First, because I was unwilling to alter Handel's text excepting in cases where it was absolutely necessary to do so in order to show his real intention (as in the introduction of the overture, and in the opening of "Surely He hath borne our griefs"); and secondly, because there is no uniformity of practice in this matter even among the best conductors and accompanists. But for the guidance of inexperienced conductors, I would suggest that the chord be played *with* the voice when the latter has a note of the harmony, but *after* it when it has not. An example will make this clear. In "Comfort ye my people," we find at the end a free recitative beginning—

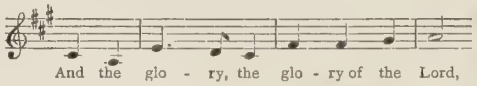


Here the D in the voice belongs to the harmony; the chord should therefore be sounded with it. But in the final cadence—

while the chord of D is sounded with the voice, the chord of E in the last bar comes *after* it, because A is no part of that chord. In all cases, however, the two final chords in a recitative should come *after* the last note of the voice, even if that note be a part of the following chord, excepting only where there is an unbroken figure of accompaniment in the orchestra, as in the recitative "And suddenly" (No. 16).

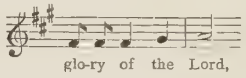
In his setting of English words, Handel frequently adopts the Italian method. In Italian, if a word end with a vowel and the next word begin with one, both will be sung to the same note, as in the following passage from the well-known air "Lascia ch'io pianga" in "Rinaldo"—



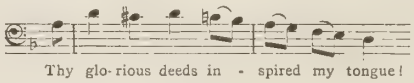
Here the two syllables—"lo in"—are sung to the note E. Similar treatment of English words is common with Handel: there are three examples in the "Messiah." The first occurs in the chorus "And the glory of the Lord," which the composer sets thus:—



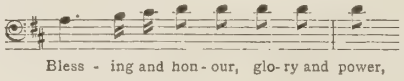
Most modern editions spoil the passage, either by printing two quavers on the first beat of the bar,—



or by so dividing the words that "of the" is to be sung on the third crotchet; both readings are equally bad. Handel has only treated two adjacent vowels in different words as we continually treat them in the same word, as, for example, in the air in "Samson"—



It is just as easy to sing "glo-ryof" or "glo-ryand" in two syllables as "glo-rious"; I have therefore had no hesitation in restoring Handel's reading, to the great benefit of the musical effect. The other analogous passages will be found in the "Hallelujah" (Alto, bar 24; Soprano, bar 30; Bass, bars 31, 32), and in "Worthy is the Lamb," where, in the fugue—



"glo-ryand" should be sung to two quavers, and not (as generally printed) to a quaver and two semiquavers, throughout the movement. In all these passages conductors should take care that Handel's text is respected.

Owing to the length of the oratorio it is the invariable custom to omit some of the numbers in the second and third parts. For the sake of completeness these are given in the present edition in an Appendix; but, as they are not likely to be performed, I have not thought it necessary either to write an organ part for the choruses, or to complete the instrumentation of the songs. The duet, "O Death, where is thy sting?" and the chorus, "But thanks be to God," are given as they appear in Mozart's score; the chorus, "Let all the angels of God," and the songs "Thou art gone up on high" and "If God be for us," have no additional accompaniments; in these, and in these only, the figured basses are retained, as being of historical interest. To print them in their proper places as fully-scored movements would have been unnecessary, and would have only distracted the attention and enlarged the size of the volume.

III.

I have now to speak in detail of the results of the collation of the text of the oratorio, and also of the modifications of Mozart's score which have appeared either necessary or advisable. The most convenient plan will be to take the work number by number; but it will be first needful to give the sources on which the text of the present edition is based.

The most important of these is the photo-lithographed facsimile of Handel's autograph, the original of which is in the King's Music Library at Buckingham Palace. Of this there are two editions: the earlier published in 1868 by the Sacred Harmonic Society, and the later in 1892 by the late Dr. Chrysander, as one of the supplemental volumes issued by the German Handel Society. It is the latter that I have collated for the present edition.

Next in importance and value to Handel's own manuscript are the copies made by his amanuensis, Christopher Smith. Foremost in interest among these is the copy known as the "Dublin score," because it was that from which Handel conducted the first performance of the oratorio in Dublin. This copy formerly belonged to the late Rev. Sir Frederick Ouseley, who bequeathed it, together with the rest of his valuable musical library, to St. Michael's College, Tenbury. Though the greater part of this score is in Smith's handwriting, it contains three complete numbers in the composer's autograph; and in most of the movements there are notes, sometimes of great importance, added by Handel himself. The indications *senza Ripieni* and *con Ripieni*, which are not found in the autograph, and which have been already spoken of, are all taken from this score. I have to express my best thanks to the Rev. John Hampton, M.A., the present Warden of St. Michael's College, Tenbury, for the generous manner in which he has placed this priceless manuscript at my disposal for the purpose of this edition.

Another valuable and most interesting MS. score, also in the handwriting of Smith, is that belonging to Mr. Otto Goldschmidt, who has most kindly allowed me to collate it. This copy—at one time the property of Dr. William Hayes, whose name is written on the fly-leaf of each of the three volumes in which it is bound—has an advantage over both the autograph and the Dublin score in being quite complete. Mr. Goldschmidt has also collated it with the Hamburg conducting score, formerly in the possession of M. Victor Schœlcher; by its aid I have been able to verify more than one doubtful reading, and thus to make use (at second hand) of the Hamburg score, also in Smith's handwriting.

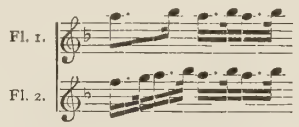
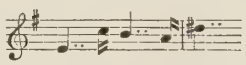
I have also to thank my friend Dr. W. H. Cummings for the loan of a curious and interesting volume, in Smith's handwriting, containing songs from Handel's oratorios, transposed, most probably, for some special singer. Among these are "Comfort ye" and "Ev'ry valley," in D, "Rejoice greatly," in G, and "He was despised," also in G. The examination of this volume has occasionally helped me to settle a doubtful point.

Of the printed editions of the full score, I have collated those of Walsh (or, more accurately, Randall and Abell) and Arnold; and of scores with Mozart's accompaniments, the original (oblong folio) edition issued by Breitkopf and Härtel, the reprints of the same by Addison, Novello, the London Handel Society; the Peters edition and that of Robert Franz, already spoken of. In nearly every case the same mistakes are to be found; and the chief result of the examination has been to confirm my previous feeling as to the necessity of a revised and corrected text.

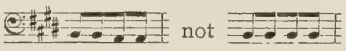
In going through the oratorio it would be wearisome and unprofitable to call attention to every small correction that it has been necessary to make, such as the deletion of countless shakes, added, for the most part, in the first published edition; neither is any mention made of what are obviously printer's errors. Nothing of importance has been consciously passed over, though it is more than possible that, with such a multiplicity of detail, a few points may have inadvertently been overlooked. Enough will, in any case, be given to show the chief respects in which this edition differs from its predecessors. For easier identification every tenth bar in the full and vocal scores is numbered.

PART I.

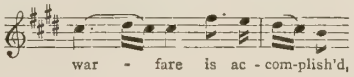
No. 1.—Overture.—In the introduction (*Grave*) of the overture, Mozart has added parts for bassoons, horns, and trombones, while for the fugue he employs only strings. Handel, as we know from the parts bequeathed by him to the Foundling Hospital, used oboes and bassoons, in addition to the strings, in both movements. It is more than probable that he employed the organ also, though of this there is no positive evidence. I have therefore re-scored the overture, removing the parts for the brass as being inappropriate and superfluous, and restoring the reed instruments, doubling the oboes in some places by clarinets, and introducing the organ from time to time.

The double dot was not in use in Handel's time, and the value of a single dot after a note varied according to circumstances, adding either a quarter, one-third, half, or three-fourths to the length of the preceding note; the performer was guided by the context in deciding the exact value to be given to the dot. Of this there is abundant proof in the music of the middle of the eighteenth century. One short example will suffice. In the opening symphony of Bach's Cantata "Herr Jesu Christ, wahr'r Mensch und Gott," at bar 2 is seen the following:—

where it is quite evident that the first group in the first flute must be played , so that the second note shall be of the same value as the fourth note of the second flute. There are many passages in Handel's music in which it is certain that the notes, if performed exactly as written, do not give the effect intended by the composer. This question has been fully discussed by the late Sir W. G Cusins in his pamphlet "Handel's Messiah: An examination of the original and of some contemporary MSS.," pages 21 to 24. The writer brings strong evidence to prove that in many places in Handel's works a quaver was written where a semiquaver was intended. The introduction of the overture to the "Messiah" is undoubtedly one of these passages; I have therefore felt no hesitation in changing the text throughout to—

In this I am supported by the authority of Dr. Crotch's arrangement of the overture for the organ. As Dr. Crotch had studied at Cambridge under Dr. Randall, who had himself been a viola player in Handel's orchestra, there can be no question as to the trustworthiness of the traditional reading that he has given.

No. 2.—Recit.—"Comfort ye, my people." The autograph here shows two interesting variations from the printed editions. In the bass of bar 15, Handel wrote for the last four quavers—



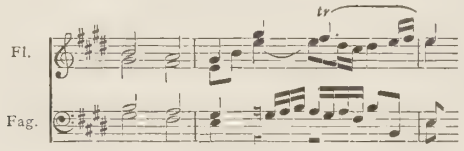
In the Dublin score Smith has the four B's; but this copy, though in general extremely correct, is not altogether free from transcriber's errors, and, as Handel's manuscript here is perfectly distinct, I have adhered to it, considering the musical effect of the $\frac{4}{2}$ chord on the last beat of the bar to be a distinct improvement. At bar 22, Handel has written—



Here, again, the Dublin score agrees with the printed editions in giving D, not F, at the seventh quaver of the bar. Possibly Handel himself made the change; in any case, it has seemed best to give both versions here, and to leave the

choice of reading to the singer. In this number I have added nothing to the score except a few notes for clarinets in bars 12, 13, and 26, to fill up the empty two-part outline of the harmony.

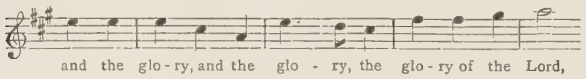
No. 3.—AIR.—"Ev'ry valley." In this number considerably more modification of the printed score has been necessary. In order to fill up the numerous bars in which only the voice-part and bass were printed, I have thought it advisable to write parts for clarinets, and to add notes in a few places to the bassoon parts. On the other hand, I have cut out without hesitation the tasteless flourishes for flutes and bassoons in the accompaniment to some of the cadences. For instance, the final cadence for the voice (bars 74 to 76) is thus accompanied in the printed score:—

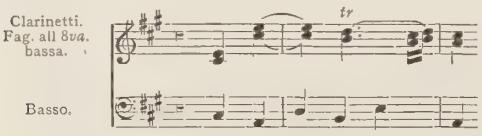


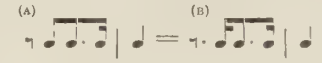
That this (which I have never heard played in this country) is one of Hiller's additions there can be no doubt; for nothing at all resembling it is to be seen in any one of the three scores of which Mozart's autographs exist.

In bar 24 the first note of the bass is D, not B, both in Handel's manuscript and in the Dublin score. The mistake (evidently in the first instance a printer's error) was made in Walsh's edition, and has been copied by all succeeding editors. The fact that it leaves the chord without any third might at least have excited some suspicion as to its correctness. In several passages of this air I have removed or simplified the additional accompaniments, where they seemed irrelevant or superfluous.

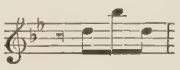
No. 4.—CHORUS.—"And the glory of the Lord." The division of the syllables in the opening subject has been already spoken of (p. vi). In this edition the phrase is printed throughout as Handel wrote it. In one place near the end of the movement (bar 107), where the composer had introduced an elision:—

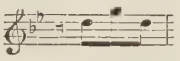


the word "and" is omitted, as in all the printed editions, the sense being quite complete without it. At bars 12 and 13 the first entry of the subject in the alto is thus accompanied in the printed score:—

This harmony seems quite contrary to the spirit of the music; had Handel intended the double suspension here, surely he would have indicated it in the figured bass. I have therefore replaced the passage (which I suspect to be Hiller's) by the simpler harmonic progression which Handel's bass naturally suggests. The only addition I have made to Mozart's score is the organ part; in two places (bars 17 to 29, and 63 to 68), in which no accompaniment but that of the basses is given to the chorus, I have doubled the voice parts in unison—in the former case by the organ (small notes in the wind being given for use where no organ is available), in the latter passage by the wind.

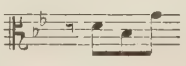
No. 5.—RECIT.—"Thus saith the Lord." Here is another case in which Handel's notation does not express his precise intentions. In his time dots were very seldom written after rests; and it was a matter of common knowledge that if a quaver were written after a rest, and before a dotted quaver followed by a semiquaver, the first note should be played as a semiquaver, *e.g.*:—

This figure, which plays an important part in the accompaniment of this recitative, is indifferently written by Handel in both forms.* In bars 3 and 4 we find it as at (B), while in the immediately succeeding repetitions of the passage Handel takes the older notation (A). In the latter part of the recitative he gives the form (B) in bars 22 and 29, but retains (A) in bars 25 and 27. It is quite evident that the rhythmical figure should be the same in each case; I have therefore adopted the modern notation throughout. It is curious that Mozart, who in the similar figure occurring in "The trumpet shall sound," has altered Handel's notation in accordance with modern usage, has not done so in this number, but has left it as it was written by Handel and as it is printed in Walsh's edition—the only one to which he had access.

No. 6.—AIR.—"But who may abide?" In Handel's original score in Buckingham Palace these words are set for a bass voice to quite different music, though the first five notes of the subject are identical in both. The second and far superior version is found in the Dublin score, and is in Handel's autograph throughout. It is written in the alto clef, but is nevertheless printed for a bass in nearly all the editions I have met with. Mozart gives it to the bass, though Walsh's edition, from which he prepared his score, has it correctly for an alto voice, the part being printed in the G, not the C clef. In his score the air is found in the Appendix, the older version just spoken of being given in the text. In Arnold's edition the piece is also correctly given for alto. I have, of course, printed it for the voice for which Handel wrote it. In the Dublin score the usual indications as to *Ripieni* are not given; but as the preceding recitative is marked *senza Rip.*, there can be no doubt as to Handel's intention. Had he meant *con Ripieni* he would certainly have written it to contradict the previous direction. I have therefore added *senza Rip.*, but have put the words in brackets to show that they are not in the original. The only addition I have made to this number has been a part for clarinets, to fill up the empty two-part harmony. In bar 22 I have slightly modified the disposition of the harmony (not Handel's) for the strings; at bars 48 to 58 I have given the flute parts to the clarinets, transposing them an octave lower, to support the voice instead of obscuring it; and in the final cadence of the voice part (bars 148 to 150) I have added clarinets, and struck out the flute parts as superfluous.

No. 7.—CHORUS.—"And He shall purify." In this chorus I have for the first fourteen bars restored Handel's organ accompaniment I have added clarinets to the score, in order to use them with bassoons to replace the organ, if necessary. (See remarks on No. 4.) At bar 4 the first violin part, both in the autograph and the Dublin copy, has—

Walsh incorrectly gives—



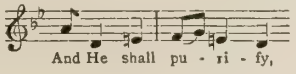
and later editors have copied him, regardless of the fact that this reading causes bad consecutive octaves with the viola. Mozart doubtless noticed the octaves, for in the earliest edition of his score we find a conjectural emendation in the viola part—

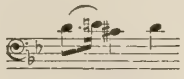


* The late Sir W. G. Cusins, in the pamphlet already referred to, points out that in one place in the Dettingen Te Deum Handel has written for the trumpet, and for the oboe *in the same passage*, thus proving that a quaver might stand either for a quaver or a semiquaver.

but in the later reprints of this edition the consecutives reappear! Even Franz, who, it might be imagined, would have noticed the octaves and at least have taken the trouble to collate the passage with the autograph facsimile, does not appear to have done so; he follows other editors in giving the text incorrectly.

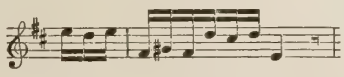
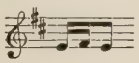
At the first entry of the alto (bars 9 and 10) Handel's autograph has quite distinctly—



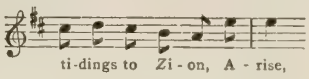
In the Dublin score, and in all printed editions, the two quavers are given as ♪♬ Mr. Goldschmidt's score agrees with the autograph. In adhering to the reading of the original manuscript I have been guided by two considerations: first, that the subject of the chorus has ♪♪ (not ♪♬), and that the same form of the melody is persistently carried through the movement; and secondly, that in one place (the tenor in bar 27) Handel at first wrote ♪♬ and then corrected it, as is clearly seen in the facsimile. It is further worthy of notice that the chorus is founded upon a movement in one of his Italian duets "L'occaso ha nell' aurora" (German Handel Society, Part XXXII., pages 119 to 121); and in this movement the subject invariably appears with two even quavers. It is doubtful whether the alteration was made by Handel himself; if it was, it would no doubt be in order to make the passage correspond with the bass—

at the same point. The notes in the second violin and viola at bar 15 are not in the original MS., but have been added in pencil by the composer himself in the Dublin score. At bar 40 I have deleted the D's which Mozart has written for the horns, because they make a $\frac{4}{3}$ chord, which (as already mentioned) Handel hardly ever employs.

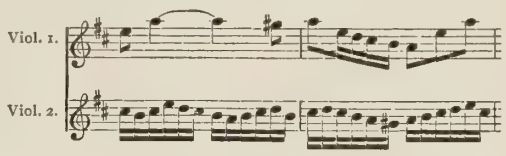
No. 8.—Recit.—"Behold, a Virgin shall conceive." The treatment of the *recitativo secco* in this and following numbers has been already spoken of.

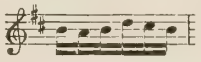
No. 9.—Air and Chorus.—"O thou that tellest." In Mozart's score this number furnishes one of the worst examples in the oratorio of the meaningless alternation of *p* and *f*, of which many others are to be found in the course of the work. In the opening symphony a *p* is twice indicated without the least justification either in the character of the music or in Handel's score. At bar 14 an *f* is marked where Handel expressly writes *piano;* in several other places are seen nuances which are without any authority; these I have had no hesitation in removing.

At bars 28 and 29 Handel wrote—

the ♯ to the G being put under the note, as the composer had not allowed himself room to put it in its proper place. Walsh omits the ♯ to G, and Mozart, naturally enough, follows him, but takes the trouble to mark the ♮ before G, the music at the time being in the key of A. But he further changes the last crotchet (E) to—

for which he has not the authority of Walsh. I have, of course, restored Handel's original reading. In other respects this number contains but few alterations. In two places (bars 17, 18, and bars 93 to 97) I have added a few notes for the wind, to fill up the harmony which Mozart has left very thin; and at bars 85 to 87 I have removed some superfluous and rather obtrusive additions.

In the chorus there were a few corrections to make. At bar 114 Mozart and, after him, Franz give the tenor thus:—



The fifth quaver should be B, not A, and is correct in Walsh's score. Novello's edition of the full score has it wrong; but it is right in both their folio and octavo editions of the vocal score. In bars 123 and 124 there are two mistakes in the printed full scores. Handel wrote the violin parts thus:—

In Walsh's score the first of these two bars is correctly given, but in the second, C is given instead of E as the fifth quaver in the first violin. Mozart (or perhaps Hiller) has changed the second group of semiquavers in the first bar (introducing a sequential repetition of the preceding) to—



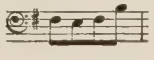
regardless of the fact that this makes bad consecutive fifths with the first violin. In the second bar Mozart doubtless noticed the unisons between the first and second violins, made by Walsh's A, C, and, not having the autograph to refer to, corrected it conjecturally by altering the notes to C, E. These two readings are retained in all the published editions of the score. There is no excuse for Franz, who has left the passage uncorrected, though, having the facsimile of the score to refer to, he could easily have restored the true reading. The startling consecutive octaves between soprano and bass in bar 121 are so distinctly written in Handel's autograph that I have not felt justified in altering them. My only addition to the score of this number consists of a fully written out organ part; I have also restored Handel's chord of the sixth in several places where Mozart had changed it to a $\frac{4}{3}$.

No. 10.—Recit.—"For behold, darkness shall cover the earth." At the fifth quaver of bar 9 Walsh places a sharp before E in the viola, and all later editors have followed him. Handel does not introduce the key of F sharp minor until the first quaver of the following bar.

No. 11.—Air.—"The people that walked in darkness." Of the alternative versions of this number—with and without Mozart's chromatic harmonies—I have already spoken. Conductors who wish to give the movement with Handel's unison effects can do so by directing the wind players to omit the small notes in their parts. The harmonies for the wind are, however, retained in the cadences, as there can be no doubt that Handel here filled them up on the harpsichord.

No. 12.—Chorus.—"For unto us." Here I have added flutes, clarinets, trombones, and organ to Mozart's score; I have also added some notes for the drums in the last part of the chorus. Mozart has here used them very sparingly. He has them here in C, G; the tuning of the drums in G, D was very infrequent in his time, and is very seldom met with in his scores. As it is now very common, I have directed the instruments to be tuned in this way, which furnishes drum notes for many additional chords. Mozart has left a considerable part of this chorus with no accompaniment except the bass. As in many similar passages, I have filled up the harmony on the wind.

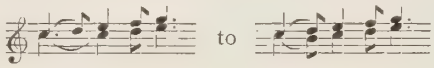
At bar 18 the figure of quavers in the bass is written by Handel—

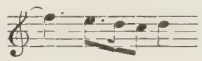


Every edition that I have seen, whether of the full or vocal score, has D instead of E for the second quaver. The mistake, as usual, is Walsh's in the first instance, and has been repeated by all succeeding editors. At bar 82 is a passage, the reading of which is more doubtful. The first note of the alto is given in most editions as F; Mozart and, after him, Franz have A—musically a decidedly preferable reading, as the F gives a very bad doubled leading note. A reference to the autograph leaves the question undecided; for here we find both notes, and it is difficult to say with certainty which of the two Handel intended to cancel. I have taken A, not only because the musical effect is distinctly better, but because the second violins, which in this passage are doubling the alto, either in the unison or octave, have A, and not F. The question cannot be decided by musical considerations alone; for Handel is often very careless as to doubling a leading note.

No. 13.—Pastoral Symphony.—This movement, which in the autograph and in Walsh's score bears simply the title "Pifa," is scored by Handel for three violins, viola, and basses; the third violin doubles the first and the viola doubles the second—both in the octave below. As the division of the violins into three parts would involve practical difficulties, I have adopted Mozart's arrangement, and have divided the violas. But, inasmuch as Handel evidently intended the music to be very soft (as shown by his *senza Rip.* in the Dublin score), I have taken out all Mozart's additional wind parts, and given the piece, as Handel wrote it, for a few strings only, strengthening the basses by the soft pedal notes of the organ.

With regard to the text of this number, it is rather curious, considering how frequently we find shakes added for which there is no warrant, that here, while taking out several which are not in the autograph, I have also had to insert some which Handel wrote, but which have been omitted in the printed copies. In the first bar of his edition Mozart has unwarrantably altered Handel s harmony from—



I have restored the original text. In bar 9 Walsh gives in the first violin the following:—

—an incorrect reading, in which, though it makes consecutive fifths with the bass, he has been followed by Mozart and most other editors. Here again Franz has not taken the trouble to verify the passage by referring to the facsimile, in which E, as the sixth quaver of the bar, is unmistakable.

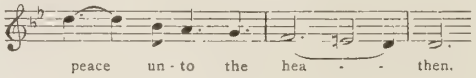
As is generally known, this symphony at first contained only eleven bars; the second part is an afterthought, and was written on a separate slip of paper. The bass of bar 11 ended with a minim, which Handel, when he made the new continuation, changed into the scale progression from C up to the G of the next bar. But, with his usual economy of paper, he had not left himself sufficient room to write his D, E, F clearly, and they are so squeezed in as to be difficult to decipher. Over (and not *before*) the F, Handel has placed a sharp, which is so small that it may be very readily overlooked; it is nevertheless quite plain, if the page be examined through a magnifying glass. It is hardly surprising that it should have been overlooked by all editors; even Smith appears not to have always noticed it, as it is not in the Dublin score, though it is in Smith's score belonging to Mr. Otto Goldschmidt. I have felt no hesitation in introducing it, as it leads naturally into the dominant key.

Nos. 14 to 16.—Recitatives.—The only thing to note here is that No. 16, "And suddenly," is marked *Allegro* in the autograph; nearly all the editions have *Andante*, or *Andante con moto*.

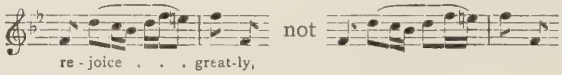
No. 17.—Chorus.—"Glory to God." At the beginning of this chorus Handel has written in the autograph against the trumpet parts "*da lontano e un poco piano*"—that is, "from a distance, and rather soft." It is not quite clear whether he means this to refer only to the trumpets, or to the whole chorus and orchestra; and the Dublin score throws no light on the point, as Smith has not copied the indication. From the fact that the gradual decrease in force in the final symphony seems evidently intended to depict the departure of the heavenly host, I am inclined to believe that the commencement of the chorus is similarly designed to paint their arrival. I have therefore marked all the parts *mp* at the beginning, and reserved the first *forte* for bar 10, where Handel has himself marked it. I have also restored Handel's brilliant trumpet parts, which Mozart has either cut out altogether or so far altered as to destroy their character, and have merely changed a few difficult and uncertain high notes. I have also deleted some superfluous additions in the wind at bars 5 to 9, 14 to 17, and 31 to 33.

No. 18.—Air.—"Rejoice greatly." The autograph at Buckingham Palace contains only the earlier, and far inferior version of this air in $\frac{12}{8}$ time; the latter setting is found in the Dublin score, in which the bass part is in the handwriting of Smith, the voice and violin parts being added by Handel. This is one of the least satisfactory numbers of Mozart's score, a considerable part of the movement being left in two-part harmony only; I have therefore felt it necessary to modify a great deal of the accompaniment, and, in fact, virtually to re-score most of the song. There are a few mistakes to be noted in the text. At bar 63 all editions, copying Walsh, give the bass thus:—

and an examination of the passage proves clearly that this was what he meant. In the earlier version the melody stands thus:—

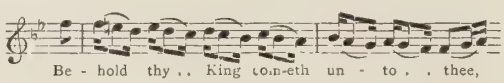


When the composer re-wrote the movement he transposed the last notes an octave higher; but his harmony shows that he evidently regarded the A as a passing note, though the following G is now raised an octave. The harmonic progression intended is evidently that which I have given in the clarinet and bassoon parts. In bar 68 Handel writes in the voice part—

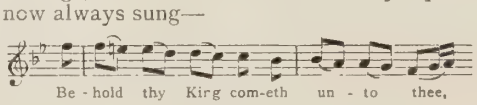


as wrongly given by Mozart and Franz, who in this case cannot plead the excuse of being misled by Walsh, for the latter gives the passage correctly. At bar 76 the last two notes in the voice should be ♪♪, even semiquavers. Every edition that I have examined, with the solitary exception of that by Sir Henry Bishop, gives ♪.♬ Here, as usual, Walsh is the first offender.

A curious and interesting variation of text is seen at bars 34 and 35 of this air. In Handel's autograph we find—

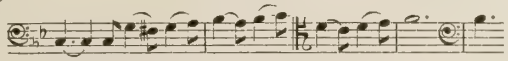


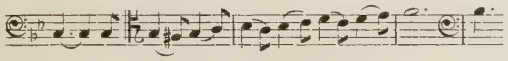
and the same reading is given in Smith's transposed copy of the air in G, in the manuscript volume belonging to Dr. Cummings, of which I have already spoken. The version now always sung—



is in Walsh's and all subsequent editions that I have seen; and as it is much smoother than the curious syncopated passage written by Handel, I have retained it in the text, but have printed the composer's original setting above it in small notes, both in the full and vocal score.

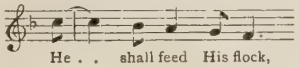
No. 19.—RECIT.—"Then shall the eyes of the blind"; No. 20.—AIR.—"He shall feed his flock." Handel originally wrote this air throughout in B flat for soprano. In the Dublin score the number, which is in Smith's handwriting, is found also in the form in which it is now almost invariably sung—the first part being transposed to F, and given to a contralto voice. I have followed this later version. Mozart has here added nothing to Handel's score, which, indeed, requires no addition, being quite complete as it stands; but he marked the violin and viola parts *con sordini*. This direction I have cancelled, for Handel was perfectly acquainted with the employment of the mutes, which are found (to name only two examples) in "Partenope" and "Alexander Balus," and if he had wished for them here, would have indicated them.

At two places in this air (bars 40 and 48) the bass is marked by Mozart (or Hiller) to be played by the violoncelli only. I am convinced that this was not Handel's intention, for two or three reasons. The violoncelli are indicated in Mozart's score wherever the bass is written in the tenor clef. But the use of the C clef was far more common in Handel's time than at the present day; and he frequently writes a few notes of the bass part in the tenor clef to save leger lines. This, of course, is in itself no argument here; but a strong one is found in the irregular way in which the tenor clef is introduced. In Handel's autograph the whole song is in B flat, the second part ("Come unto Him") being a repetition of the first. In the former, Handel writes the bass from bar 19, thus:—

but on the repetition of the passage (bar 40) he writes—

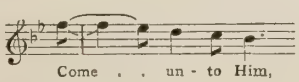


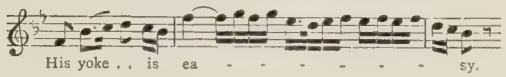
Now, in the first place, if Handel had intended the passages in the tenor clef for the violoncelli alone, he would certainly not have done so inartistic a thing as to make his double-basses stop after an unaccented quaver; secondly, as the second passage is an exact repetition of the first, he would not have introduced the violoncelli alone a bar earlier than before. Besides this, when Handel wants the violoncelli without the double-basses it is his custom to write "Vcelli" in the score. The autograph shows this clearly; it is seen in "Comfort ye" (bar 14), "Ev'ry valley" (bar 54), "And lo! the angel" (bar 1), and in other places also. Lastly, in the transposed version of the first part the tenor clef is not used at all in the bass staff. For all these reasons I have had no hesitation whatever in cancelling the indication, and, to prevent any doubt, I have used the bass clef only throughout the air. In this number Handel has forgotten to mark *senza Rip.* in the Dublin score; as there can be hardly a doubt as to his intentions, I have added the words in brackets.

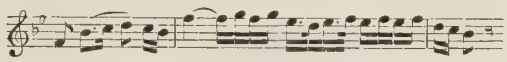
Handel's treatment of the words in this air is awkward, because of the strong accent thrown upon the "shall" and "unto." Various suggestions have been made for improving the setting of the opening subject; perhaps the best, as it certainly is the simplest, is to tie the first note of the opening phrase over the following bar, thus:—

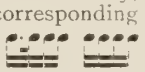


and—



No. 21.—CHORUS.—"His yoke is easy." The revision of this number has been a task of more than usual difficulty. In the first place, Handel has figured his bass much more fully than is his custom; and Mozart's accompaniments are not in all cases in accordance with the composer's indications. I have therefore thought it advisable entirely to re-write the wind parts. Much trouble was also caused by the fact that the figure of the opening subject is incorrectly given in most of the passages in which it occurs. Handel wrote—

Every edition that I have examined follows Walsh, and gives—

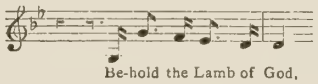


the subsequent appearances of the subject being mostly wrong, but occasionally in the latter part of the chorus right, as if by accident. Handel consistently preserves the same form, with only one dotted semiquaver throughout, except in two passages in the bass (bars 25, 26, and 32), in which he has written even semiquavers. But, on collating the movement with the Italian Duet "Quel fior che all' alba ride," from which it was adapted (German Handel Society, Part xxxii., pp. 116 to 118), I find that the corresponding passage (p. 117, bars 9 to 11) has the figure  in every case. I have therefore no doubt that Handel's omission of the dot after the first semiquaver was accidental, in the hurry of writing, and I have consequently made the figure here correspond to that which Handel wrote on every other appearance of the subject.

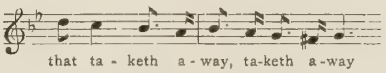
I have given the accompaniment in the opening of this chorus, as Handel himself did, to the organ, adding small notes in the wind, as in Nos. 4 and 7. The unusually large number of *pianos* and *fortes* are taken from the autograph.

PART II.

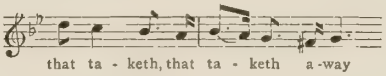
No. 22.—CHORUS.—"Behold the Lamb of God." In this movement I have, for the reasons given in speaking of No. 5, shortened the first quaver of the opening subject, and adopted throughout what I have no doubt was Handel's own reading:—



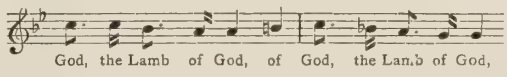
In bars 7 and 8 the words in the treble are wrong in every edition I have seen:—



which gives an uncomfortable wrong accent to the second "taketh." It is true that Handel at first wrote it thus, but he afterwards corrected it in the autograph to—

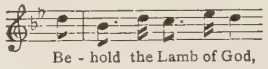


Another improved reading of the text is furnished by Mr. Goldschmidt's copy. At bars 11 and 12 the autograph and all printed editions have in the treble—

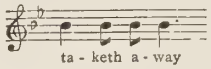


In Mr. Goldschmidt's score the word "Behold" is substituted for the repetition of the words "of God"—a manifest improvement. Both these corrections I have naturally incorporated in the text.

A far more important correction has been made in bars 15 and 16. All editions, following Walsh, as usual, give the treble thus:—

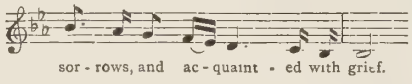


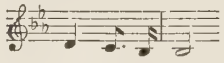
The E at the fourth note of the bar is simply a misprint; in Handel's autograph D is perfectly distinct, both in the treble and in the first violin part; yet, in spite of the unpleasant effect of the E, even Franz did not take the trouble to refer to the facsimile! At bar 18 Handel writes in the treble—



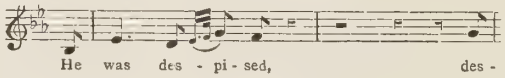
not , as invariably printed. At bar 25 the second beat in the alto and tenor is not ; the voices move with the bass. In the final chord of this chorus Handel has omitted the third. As he has done so in no other number of the oratorio, I feel little doubt that he intended the effect of the bare fifth, exactly as Mozart did at the end of the *Kyrie* of his "Requiem"; I have therefore deleted the third which appears in Mozart's bassoon part. I have made no addition to the score of this movement except a fully written out organ part.

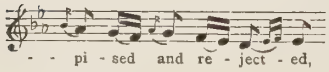
No. 23.—Air.—"He was despised." There is only one point to be noticed with regard to the text of this air. At bar 20 Handel's autograph has—



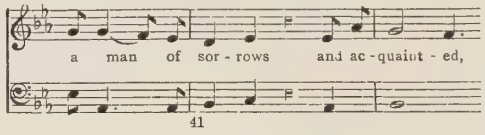
Some editions print A♭, and others A♮ here, either being possible. In the Dublin score the leaf is missing, but Mr. Goldschmidt's has a ♮ before A; and in Dr. Cumming's transposed copy in the key of G, a ♯ is put before the C. There can therefore be no doubt that the omission of the ♮ in the autograph is a mere oversight. The last three notes of this bar (20) are incorrectly given in all editions, except Arnold's, thus:—

As the autograph is here quite unmistakable, and its reading is corroborated both by Mr. Goldschmidt's score and Dr. Cummings's transposed copy, I have, of course, adopted it.

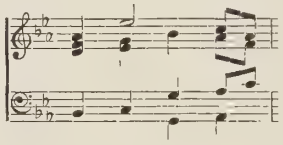
In this, and in a few other numbers, Mr. Goldschmidt's score has a number of ornaments added in the voice part which do not seem in keeping with the character of the music. One example will suffice. In this MS. the voice begins thus:—



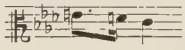


As the small notes here quoted are not in the composer's handwriting, I have not incorporated them in the text. In the score of this number it has been necessary to make several additions and alterations. In some passages (*e.g.*, bars 11, 13, 25 and 26) the outlines of the harmony are not filled up at all; while in two places Mozart's (Hiller's?) wind parts destroy the beauty of Handel's idea. The first of these is the addition of four chords for the wind in bar 33, where Handel had left a most impressive silence; the other is the cadence in bar 41. Handel wrote—I give voice and bass only—



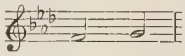
Here Mozart has introduced a chord on the third beat of bar 41.

which not only destroys the effect of Handel's silence, but alters the progression of his harmonies. I need hardly add that I have removed both these excrescences from the score.

No. 24.—Chorus.—"Surely He hath borne our griefs." Handel wrote this and the following number, both of which are in F minor, with only three flats in the signature. I have adopted the modern notation as being less likely to cause mistakes in performance. The opening of this chorus is another instance of the old method of notation discussed in speaking of No. 5, and also to be seen in No. 22. An examination of the music makes it quite clear that the figure should be in every case, and not, as written after a rest, . In bar 19 the viola should read—



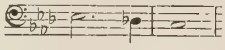
The manuscript admits of no doubt here; but Walsh printed C for the semiquaver instead of D♮, and other editors have followed him. Franz gives the correct reading here.

No. 25.—Chorus.—"And with His stripes." In this number I have added wind and organ, as Handel himself did, to the strings printed in Mozart's score; the additions are throughout in unison with the voices. At bar 4 Handel at first wrote in the treble—

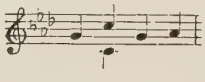


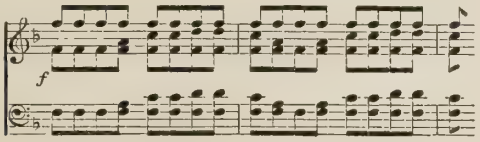
then he added a dot to the F, and filled up the head of the G, making it a crotchet. He then changed his mind, and wiped out the head of the crotchet—apparently with his finger—thus making the voice part agree with the organ, in which the two minims have never been altered; but he forgot to cancel the dot that he had added. As the subject has two minims in all the other voices, I have no doubt that this is the correct reading here.

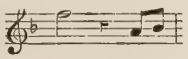
At bar 45 many editions, including that of Franz, mark a flat to the D in the bass—



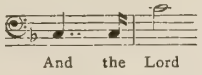
for which there is no warrant in the autograph. Handel has D♮.

At bar 71 Handel writes in the alto—

The part was always sung in his time by men, and the alternative lower C is given for those who might find the upper note uncomfortably high. The upper C should alone be sung here; as the lower note is in the autograph I have retained it, but printed it small.

No. 26.—CHORUS.—"All we like sheep." The iterated notes for the wind at the commencement of this chorus—

are so un-Handelian in character, and so unlike anything I have found in the other Mozart-Handel scores, that I feel but little doubt that here we have some of Hiller's additions. In any case I have felt no hesitation in removing them, and in employing the wind to double the voice parts in the unison and octave. I have done the same in similar passages at bars 17, 33, and 52. But I have retained Mozart's counterpoint for the wind at bar 29, because it is an effective and ingenious use of Handel's own material. At bar 45 Walsh gives in the second violin part—



and is followed, as usual, by later editors. In the autograph the F is a dotted minim. At bar 65 we have a parallel case to that just mentioned in bar 71 of "And with His stripes"; the lower notes in the alto are an alternative reading for male voices. In the concluding *Adagio* I have adopted Dr. Crotch's reading of—

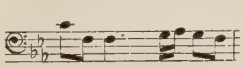


in all the voices. It is true that there is not the same reason here for the change of Handel's quaver into a semiquaver as in the passages already discussed in speaking of Nos. 5 and 22; but the article "the" being an unimportant word and the musical effect of the passage much improved, I believe that Dr. Crotch's traditional reading, derived, as has already been said, from one who had played in Handel's orchestra, is reliable.

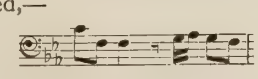
No. 27.—RECIT.—"All they that see Him." In this number I have deleted some marks of expression which are not in the autograph; the only *piano* indicated by the composer is in bars 4 and 5.

No. 28.—CHORUS.—"He trusted in God." In this number I have attempted approximately to reproduce Handel's orchestration. The wind parts are his own, as found in the parts bequeathed by him to the Foundling Hospital; the organ doubles the voices, according to his custom in fugues. His full effect will, of course, not be obtained, owing to the small number of oboes and bassoons in our modern orchestras.

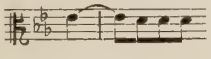
There are several mistakes in the printed scores of this chorus; most of them are due to Walsh, who has, as usual, been copied unquestioningly by later editors. At bar 4 Handel writes in the bass of the orchestra—



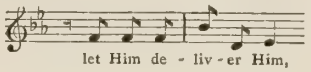
not, as printed,—



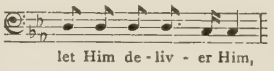
Similarly, in bar 8, the viola does not begin with a rest, but with an E, tied from the preceding bar—



In the autograph the three upper string parts are only written out when they differ from the voice parts, being in other places indicated by *ut Canta*, *ut Alto*, &c. In a few places (*e.g.*, in the second violin part of bars 12 and 13) I have made them to correspond with Handel's own organ part. At bar 26 is an important mistake. In Walsh, and also in Mozart, the alto reads—



thus altering the form of the subject. Handel wrote E for the second quaver of the bar. The mistake has been corrected by Franz; and the passage is also rightly printed in some recent editions of the vocal score. At bar 44 all editions I have seen give as the bass of the chorus—

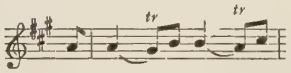


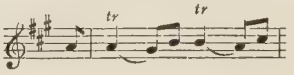
Handel writes ♪♪, not ♪.𝅘𝅥𝅯 here, as in the instrumental bass.

No. 29.—RECIT.—"Thy rebuke hath broken His heart." The only point to notice in this number is that Handel has written a ♯ under the last note of the bass. This note (D♯), which is not in any of the string parts, was doubtless played by the composer upon the harpsichord; I have therefore added it in the second violin part.

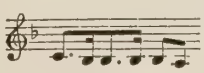
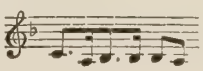
No. 30.—AIR.—"Behold and see." In bar 3 I have filled in the harmony indicated by Handel's figured bass. I have added a few marks of bowing and expression, and have deleted a superfluous shake on the third quaver of the last bar; in other respects the movement is as Mozart left it.

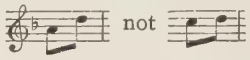
No. 31.—RECIT.—"He was cut off." This requires no remark.

No. 32.—AIR.—"But Thou didst not leave." The passage seen for the first time in bar 3—

is incorrectly given in many editions. Some omit the *tr* altogether; others place them over the crotchets:—

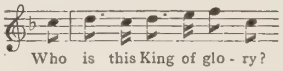


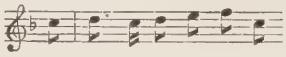
Mozart's arrangement of this air is very unsatisfactory from the numerous passages in which the harmony is not filled up at all. I have therefore thought it best to re-score the whole movement.

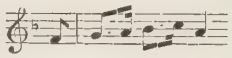
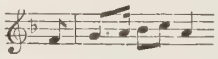
No. 33.—CHORUS.—"Lift up your heads." There is hardly another number of the oratorio in which the text is so corrupt as in this chorus. At bar 11, Handel, following the authorized version of the 24th Psalm, writes "Who is this King of Glory?" I have felt it my duty to give Handel's original text here; but I have inserted it in smaller type above the version in general use, which is certainly rather easier to sing. Conductors can choose whichever version they prefer. In bar 13 the first violin part must be—

not, as printed

For this error Walsh is not responsible; he gives the passage correctly. But the next mistake is found in his score. At bar 24, the last two quavers of Viol. 1° must be—



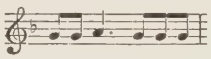
In bars 27 to 29 Handel wrote—



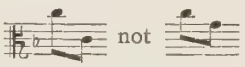
Every edition I have seen gives—

The composer writes a semiquaver to the word "of" in each of the three bars.

A more important alteration is needed in the following bars (30 to 33). Here every edition has in each bar the figure—

Handel, in the autograph, distinctly writes in this and the following bars—

—a far superior reading musically. In the Dublin score the leaf containing this passage is missing; but Mr. Goldschmidt's copy agrees with the autograph. I have therefore unhesitatingly adopted the reading.

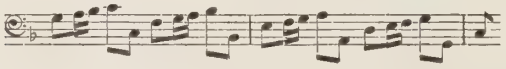
At bar 43 the second violin part should be—

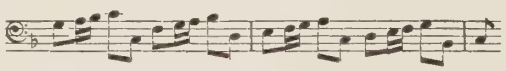


Instead of the dot after A, the printed scores give a quaver rest. Again, at bar 65, the first two notes in the viola are—



But the most important mistake of all occurs at bars 69 and 70. Every edition has in the bass—



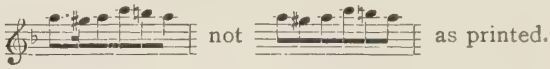
Handel wrote a different sequence—

This reading of the autograph is confirmed both by the Dublin score and by Mr. Goldschmidt's copy.

Here again, as usual, Walsh is the original offender; but it is rather surprising that, though the facsimile of the autograph has been published more than thirty years, not one of the numerous editions of the oratorio which have appeared since 1868 has given the text correctly. Of the *ad libitum* trombone parts which I have added to this chorus, I have spoken above; my only other addition to the score has been the organ part.

No. 34.—Recit.—"Unto which of the angels."

No. 35.—Chorus.—"Let all the angels of God."

No. 36.—Air.—"Thou art gone up on high."

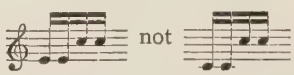
These three numbers, being generally omitted in performance, are given in an Appendix. I have therefore thought it superfluous either to write an organ part for the chorus or to complete the instrumentation of the air, and have contented myself with a collation of the text. The only correction to be made is in No. 36, where, at bar 56, the violin part must be—

No. 37.—Chorus.—"The Lord gave the word." At the beginning of this chorus, and on the repetition of the subject in bars 9 and 10, I have adopted Dr. Crotch's reading, and substituted semiquavers for quavers (see the remarks on No. 26). At bar 4 some of the printed scores have five F's in the tenor instead of five D's, as in the autograph; this is one of the few mistakes that Franz has corrected in his edition. But in bar 14 he has gone with the multitude to do evil, by retaining Walsh's mistake, naturally copied by Mozart, and giving the first two notes in the viola as Handel wrote Excepting the addition of an organ part, I have not touched Mozart's score.

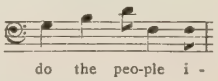
No. 38.—Air.—"How beautiful are the feet." In this movement Handel has omitted the usual indication as to *Ripieni*. It is obvious that the accompaniment should be *senza Rip.*, which I have therefore added in brackets. This number is another of those which is very unsatisfactory in Mozart's score. Not only has he (as already mentioned) given much of Handel's violin part to the flute, but a great deal of the accompaniment is left very thin. I have therefore to a great extent re-scored the air.

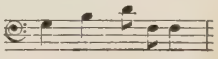
No. 39.—Chorus.—"Their sound is gone out." In this chorus I have restored Handel's oboe parts, which Mozart had given to clarinets, and have written an organ part; there is no further change in the number.

No. 40.—Air.—"Why do the nations?" Here I have retained Mozart's effective and dramatic addition of trumpets and drums, excepting in the cadence at bar 67. This air is always performed with a *Da Capo* of the first part, which is absolutely contrary to the composer's intention. Had he meant it, he would most certainly have not only written "*D.C.*" at the end, but he would have put a over the C in bar 74. Further proof is given by the abridged version of the air found in the Dublin score—also in the Hamburg and Foundling Hospital copies—in which only the first thirty-eight bars are retained. In these copies the words of the second part of the air, "The kings of the earth rise up," are set as a recitative, the autograph of which is in the Dublin score. The page has been reproduced in Chrysander's facsimile (p. 326), and at the end Handel has written, not "*D.C.*," but "Coro. Let us break their bonds asunder." Whichever version is used, it is quite evident that the composer intended the chorus to follow immediately after the cadence in E minor.

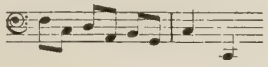
Two mistakes are found in the printed scores. At bar 10 the first crotchet in the second violin must be—

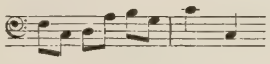


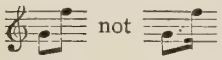
and at bar 30 Handel writes 

but all the editions give

The mistakes are, as usual, both due to Walsh, who has been copied by other editors. The harmonies for the strings which I have added in the last two bars of this number are Handel's own, and are those which he used when he changed the latter part of the air into a recitative.

No. 41.—CHORUS.—"Let us break their bonds asunder." The tempo of this number is given by Walsh, and following editors of the full score, "*Larghetto e staccato.*" Handel writes "*Allegro e staccato.*" At bars 28 and 29 the instrumental bass should be—



not, as printed,

and in bar 65, the second crotchet in the first violin must be—



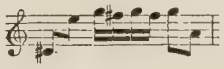
I have adopted Handel's instrumentation for this number, exactly as in No. 28.

No. 42.—RECIT.—"He that dwelleth in heaven."

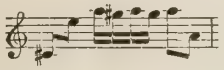
No. 43.—AIR.—"Thou shalt break them."

I have already given the reasons which have induced me to make considerable modifications in Mozart's score of this air. In addition to what has been said, it should be here added that in two passages (bars 40 to 42, and 53 to 56) I have removed Mozart's string parts, and given the harmonies to the wind, in accordance with the plan I have mostly pursued—that of employing strings only where Handel has himself introduced them, and replacing the harpsichord by wind instruments.

At bar 38 of this air is a figure in the first violin which in the autograph is written—

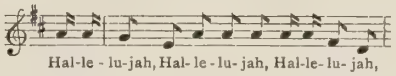


while in the Dublin score we find—

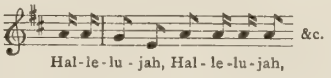


Mr. Goldschmidt's copy agrees with the autograph, and the printed full scores with the Dublin score. The decision as to the preferable text has cost me more thought and trouble than any other doubtful reading in the oratorio. The conclusion at which I have finally arrived is, that the later reading in the Dublin score is most likely a correction by the composer himself. In coming to this conclusion I am influenced by two reasons. The version seen in the autograph gives a chord of the dominant seventh, in which the seventh, G, receives no proper resolution. In the only analogous passage in the air (bar 67), Handel takes care to resolve his discord regularly. Moreover, though Mr. Goldschmidt's score corroborates the reading of the autograph, internal evidence shows that it is an earlier copy than the Dublin score; it will be remembered that both are in Smith's handwriting. This is proved by the fact that it neither contains the later version of "Rejoice greatly," nor the abridged arrangement of "Why do the nations?" both of which are in the Dublin score. It is the reading of the latter that I have therefore retained in the text.

No. 44.—CHORUS.—"Hallelujah." In this chorus Handel several times writes the last syllable of the word "Hallelujah," and the first syllable of the same word repeated, to one note. The first instance of this is in the alto of bar 24:—

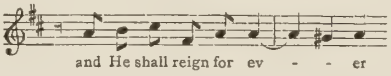


All published editions of the oratorio give Walsh's reading—

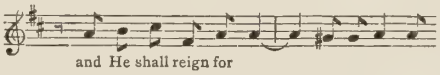


I have restored Handel's text here, and in the similar passages (soprano, bar 30; bass, bars 31 and 32).

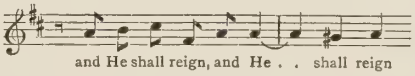
At bars 70 and 71 every edition, whether of the full or vocal score, has the words wrong in the tenor. All read—



which, it will be seen, omits the final words "and ever." An examination of the autograph shows that Handel at first wrote—

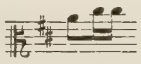


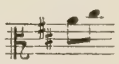
He did not complete the sentence, but erased the word "for" and altered the notes in bar 71; his final version is—

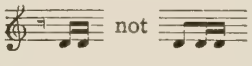


which I have of course adopted in the text.

At bar 16 the second crotchet in the viola should be—



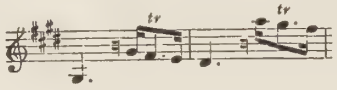
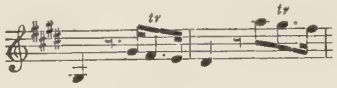
which is wrongly printed in all the scores as

and at bar 23 the first crotchet in the second violin must be—

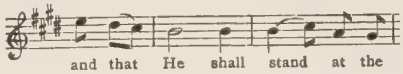


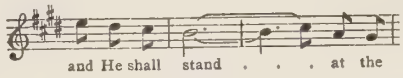
It should also be mentioned that there is no authority in the autograph for the traditional *piano* (bar 33) at the words "The kingdom of this world." I have not felt justified in omitting it, but have put it in brackets.

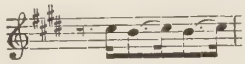
Throughout this number Mozart has treated Handel's trumpet parts in the most arbitrary manner, cutting out nearly all the brilliant melodic passages which the composer had so freely introduced, and substituting for them commonplace fanfares on tonic and dominant. I have felt it to be an obvious duty to restore the original parts as far as possible; but in a few places (bars 20, 55, 56, 79, and 86) I have made slight modifications where Handel had written the passages so high as to be unsafe for players of the present day. I have also added trombones and a fully written out organ part.

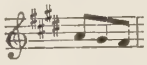
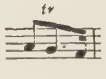
PART III.

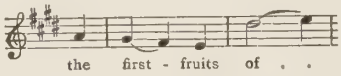
No. 45.—Air.—"I know that my Redeemer liveth." There are several mistakes in the printed editions of this number. In bars 12 and 13 the first violin part is—

not, as in Walsh and those who have copied him,—

At bar 22 the published scores mark either *f* or *mf*. In the autograph Handel has expressly written *piano*. At bars 57 to 59 Mr. Goldschmidt's score has an alteration in the setting of words, made in Smith's handwriting, which is so manifest an improvement that I have had no hesitation in adopting it. The printed copies read—



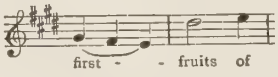
Mr. Goldschmidt's score has—

In bar 84 is seen again the old notation spoken of under No. 5. Handel's intention is clearly—



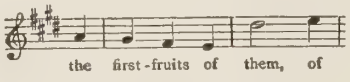
At bar 96 Handel wrote—

not, as printed,

At bars 150 and 151 is another improved setting of the words, again from Mr. Goldschmidt's copy. Handel first wrote—



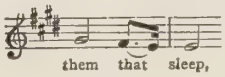
an exceedingly clumsy setting, altered in the printed scores to—

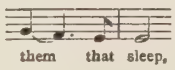


I have adopted the far better version of Mr. Goldschmidt's copy—

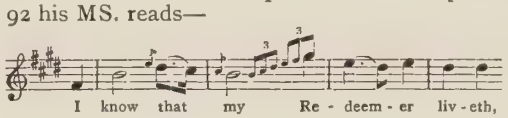


In the following bar the final cadence is wrong in most editions. Handel wrote, not—



but


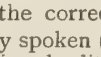
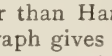
Mr. Goldschmidt's copy of this air has a large number of ornaments added in the voice part. One example is given. At bar 92 his MS. reads—

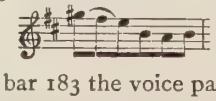
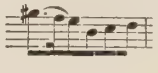
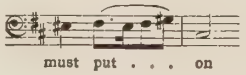
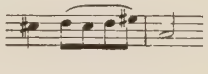
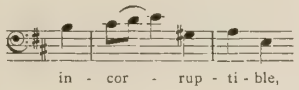


It is quite possible that such embellishments were usual; but I omit them, as not authorized by the autograph. On this point it is worth mentioning that, through the kindness of Mr. Goldschmidt, I have had the opportunity of examining a copy of the "Messiah" used by the late Madame Jenny Lind-Goldschmidt when she studied the work under Sir George Smart before singing it in England. Sir George wrote into her copy all the embellishments which were traditional; these mostly consisted of appogiaturas and ornamental flourishes at the cadences. After carefully weighing the matter, Madame Lind-Goldschmidt (I cannot but think, very wisely) declined to adopt them, and decided to give the plain text as Handel left it. Mozart's instrumentation of this air is in parts so incomplete that I have thought it advisable to write a fresh score.

No. 46.—Chorus.—"Since by man came death." There is not the least authority, either in the autograph, in Smith's copies, or in the earliest published scores, for the modern custom of giving the two short movements "Since by man came death" and "For as in Adam all die" to solo voices. In the index of Walsh's edition the four movements are all included under one title—"Chorus—Since by man came death." Had Handel intended a solo quartet, he would certainly have indicated it, as he does in the quartets in the Funeral Anthem, where he expressly writes "Solo" to each voice. Besides this, the two *Grave* movements are written for unaccompanied chorus, as is clearly shown by the rests in the bass staff of the orchestra. We have here a chorus in four short movements, corresponding in form to the chorus "Their bodies are buried in peace" in the Funeral Anthem, in which the slow movements are also unaccompanied, the orchestra entering, as here, with the change of *tempo*. I have therefore removed Mozart's wind parts to the *Grave* movements, but retained them in the quick movements following. Beyond writing out the organ part, I have not touched Mozart's score in the two Allegros. The four movements should be given continuously, and without a pause after each. Additional proof of this is given by the book of words of the original performance (Dublin, 1742), in which the whole of the words are printed in four lines under one heading, "Chorus."

No. 47.—Recit.—"Behold I tell you a mystery"; No. 48.—Air.—"The trumpet shall sound." In Mozart's score only a mutilated version of this air is given, which is never performed in this country. I have completed Handel's harmony, where needful, by the addition of clarinets and bassoons, to replace the harpsichord. As the second part of this air is always omitted in performance, I have not thought it necessary to complete the instrumentation, but have printed it, as in the case of No. 36, as it appears in Handel's autograph, with the addition of the figured bass given in Walsh's score.

Of the correct reading of the rhythm  I have already spoken (see No. 5); it must be pointed out here that the printed editions give it in the opening symphony much oftener than Handel wrote it. After the first two bars the autograph gives  continuously to the end of the symphony. Similar changes were needed in other places (trumpet, bars 36, 100, 103 and 104; voice and bassi, bar 104). On the other hand, at bar 50 the 1st violin part, printed—

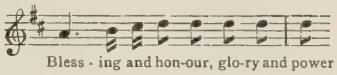

should be

and at bar 183 the voice part should have—

not

The autograph of this air furnishes one of the rare examples of an unsingable setting of the words, resulting from Handel's imperfect acquaintance with our language. At bar 51, and on repetitions of the same passage, he wrote—

The correction, as found in all editions, is already made in Smith's copies. It is worth noticing that in the recitative Handel writes "Behold, I *tell*," instead of "Behold, I *show* you a mystery."

No. 49.—Recit.—"Then shall be brought to pass."
No. 50.—Duet.—"O death, where is thy sting?"
No. 51.—Chorus.—"But thanks be to God."
No. 52.—Air.—"If God be for us."

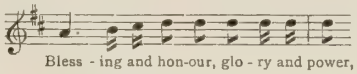
These numbers, being always omitted in performance, are put into the Appendix. Nos. 50 and 51 are given with Mozart's orchestration; of No. 52 his score gives only the gross caricature now known to be Hiller's work. I have therefore, as with No. 36, given this movement in its original form. The text in all these numbers happens to be unusually correct; the only point calling for remark is that, in the duet, the Dublin score has at bar 5 a cut, in Handel's writing, to bar 23; to effect this he has added the notes and words in the alto printed small in bar 5. The cut is shown in the present edition by the marks * and **.

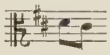
No. 53.—Final Chorus.—"Worthy is the Lamb." In this number, as in the "Hallelujah," I have restored Handel's trumpet parts, with only the modification of a few high notes. I will merely call attention to the great improvement of the effect of these parts in bars 56 and 57 as being (quite apart from any question of reverence for the composer's intention) amply sufficient to justify the restoration of the original text.

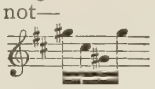
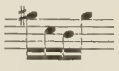
I have also given his own reading:—



of which I have already spoken, instead of the far inferior—



to be found in all printed copies. I have further added parts for trombones and organ, and have in the greater part of the "Amen" replaced Mozart's oboe parts by Handel's own. There are two mistakes in the printed scores that needed correction. In bar 47 the last two notes of the viola must be—

not

and in bar 51 the second group of semiquavers in the first violin is not—

like the first, but

I have entered very fully into details in this account of the text, first, because nothing is unimportant that concerns so great a masterpiece as the "Messiah"; and secondly, because it was only by showing the defects and inaccuracies of existing editions that the appearance of a new one could be justified. I dare not venture to hope that everything found in this volume will meet with unanimous approval; but I can truly say that I have endeavoured, as far as possible, to reproduce Handel's intentions, as I understand them, and so far as they can be realized under modern conditions. Wherever I have added to, or altered Mozart, it has been to bring his work nearer to Handel's original; in no single instance have I arbitrarily added anything of my own. And it is as an honest effort to reproduce, as nearly as possible, both the letter and the spirit of Handel's greatest oratorio that I offer it to my brother musicians and to all lovers of the composer.

EBENEZER PROUT.

London, *April*, 1902.

CONTENTS.

PART I.

No.			PAGE
1	Overture		1
2	Comfort ye My people	Recit.	8
3	Ev'ry valley	Air	11
4	And the glory of the Lord ...	Chorus	19
5	Thus saith the Lord	Recit.	36
6	But who may abide?	Air	38
7	And he shall purify	Chorus	51
8	Behold, a virgin shall conceive	Recit.	65
9	O thou that tellest good tidings	Air and Chorus	65
10	For, behold, darkness	Recit.	85
11	The people that walked in darkness ...	Air	87
12	For unto us a Child is born ...	Chorus	93
13	Pastoral Symphony		115
14	There were shepherds	Recit.	117
	And lo! the angel of the Lord	Recit.	117
15	And the angel said unto them	Recit.	118
16	And suddenly	Recit.	118
17	Glory to God	Chorus	119
18	Rejoice greatly	Air	127
19	Then shall the eyes of the blind ...	Recit.	135
20	He shall feed His flock	Air	135
21	His yoke is easy	Chorus	139

PART II.

22	Behold the Lamb of God	Chorus	150
23	He was despised	Air	157
24	Surely He hath borne our griefs ...	Chorus	162
25	And with His stripes	Chorus	168
26	All we like sheep	Chorus	177
27	All they that see Him	Recit.	193
28	He trusted in God	Chorus	194
29	Thy rebuke hath broken His heart ...	Recit.	202
30	Behold, and see	Air	203
31	He was cut off	Recit.	203
32	But Thou did'st not leave	Air	204
33	Lift up your heads	Chorus	208
37	The Lord gave the word	Chorus	223
38	How beautiful are the feet	Air	229
39	Their sound is gone out	Chorus	232
40	Why do the nations	Air	236
41	Let us break their bonds asunder	Chorus	247
42	He that dwelleth in Heaven	Recit.	253
43	Thou shalt break them	Air	254
44	Hallelujah!	Chorus	260

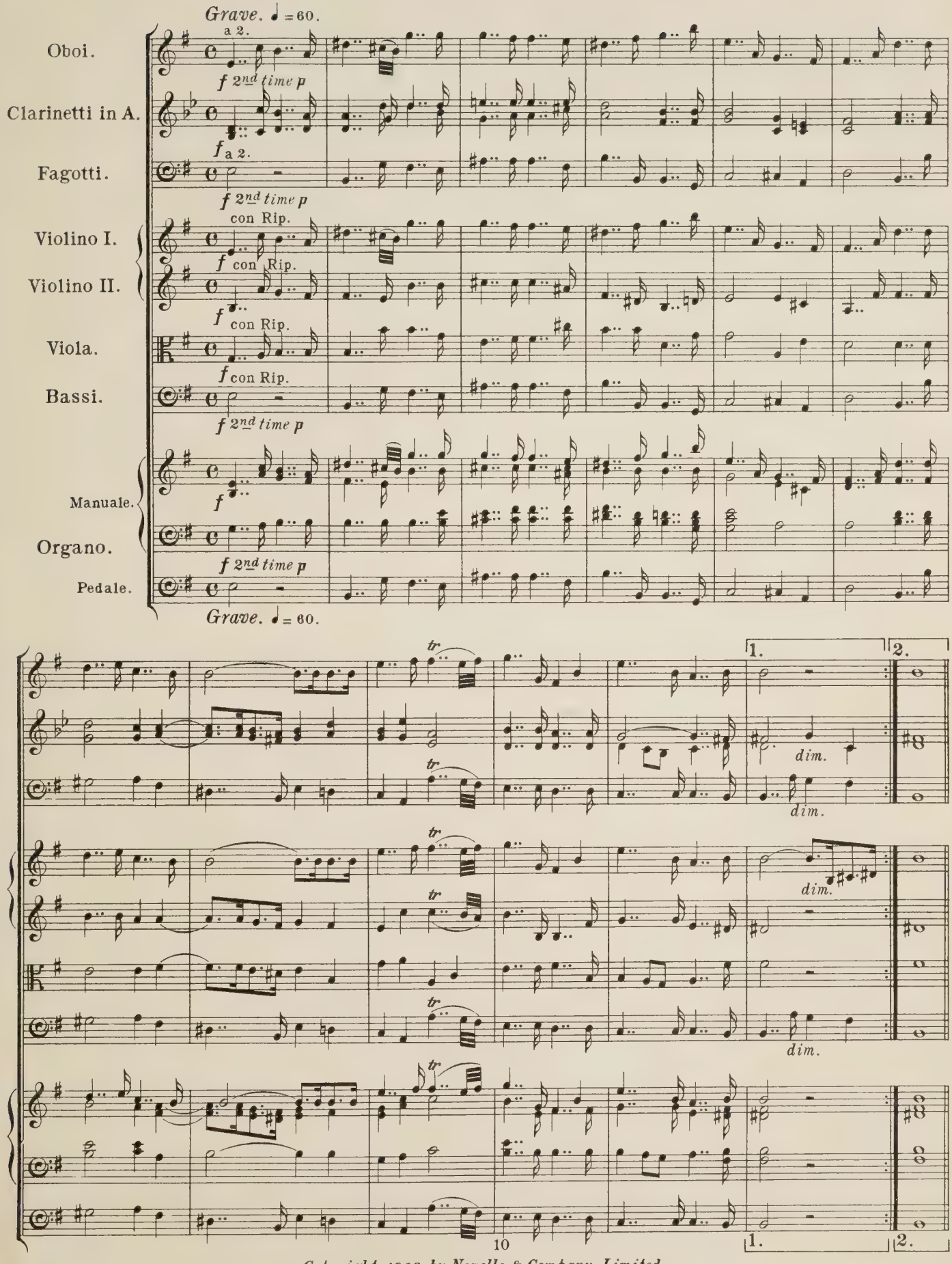
PART III.

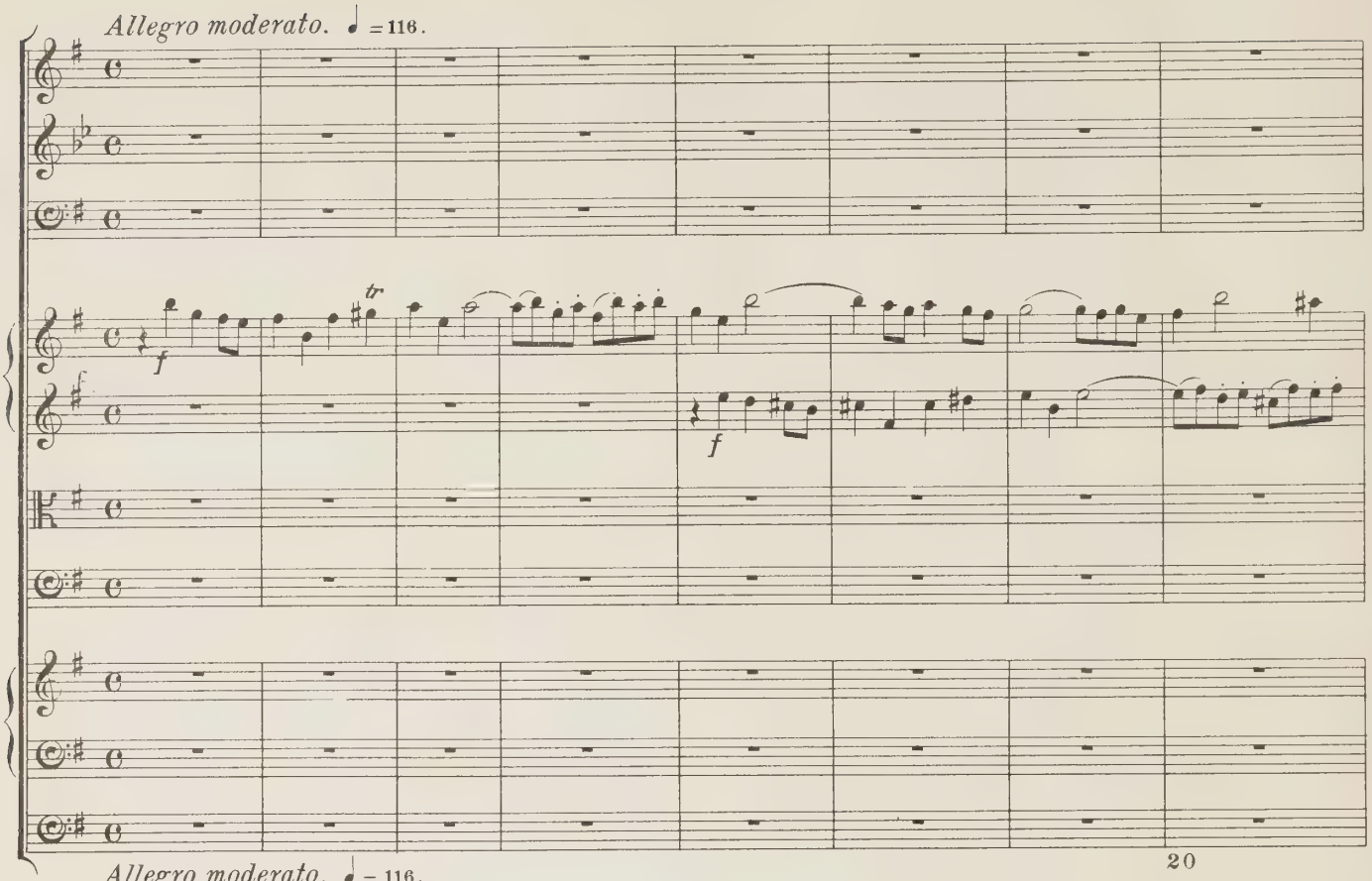
45	I know that my Redeemer liveth ...	Air	279
46	Since by man came death	Chorus	289
47	Behold, I tell you a mystery	Recit.	295
48	The trumpet shall sound	Air	295
53	Worthy is the Lamb	Chorus	306

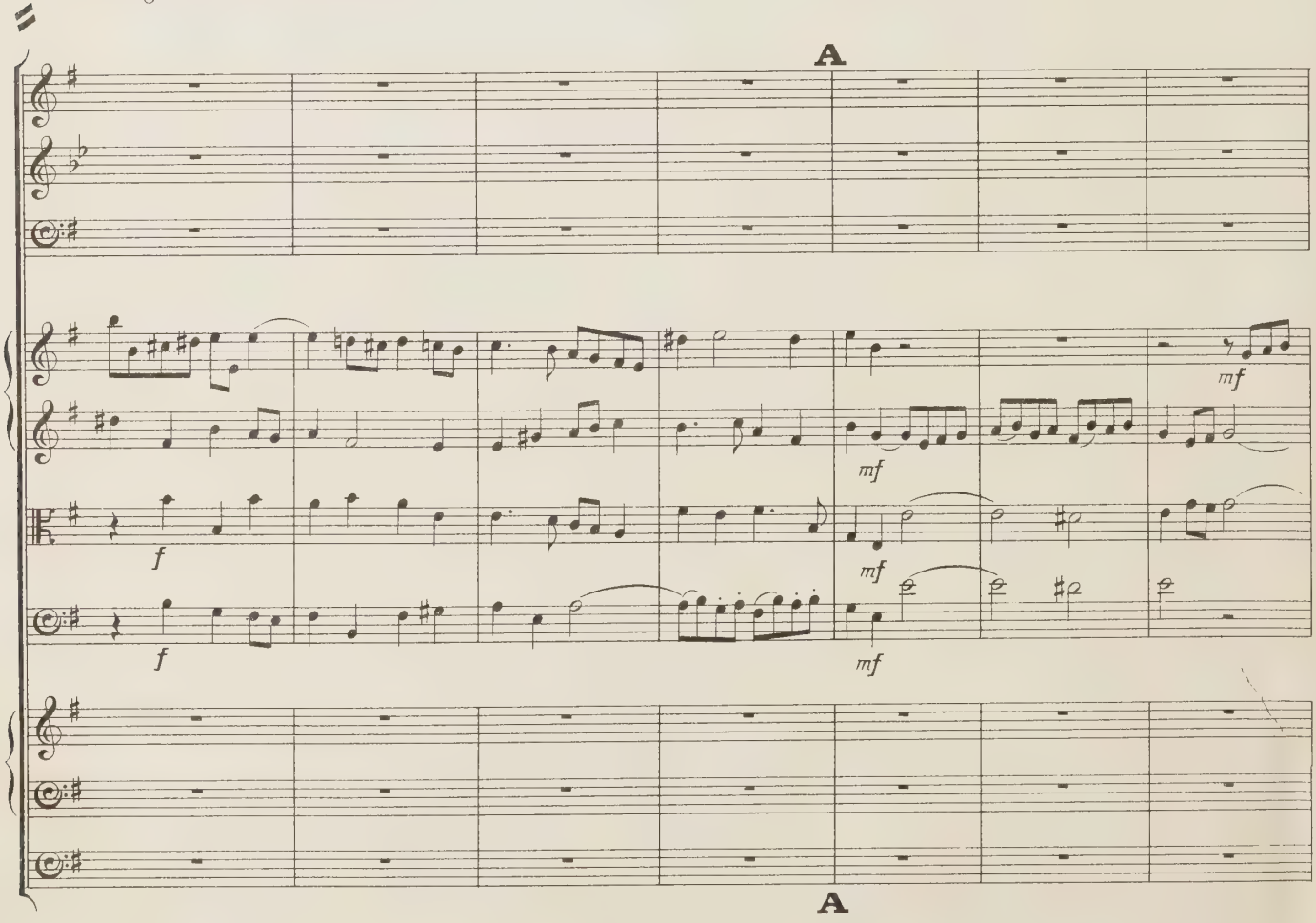
APPENDIX.

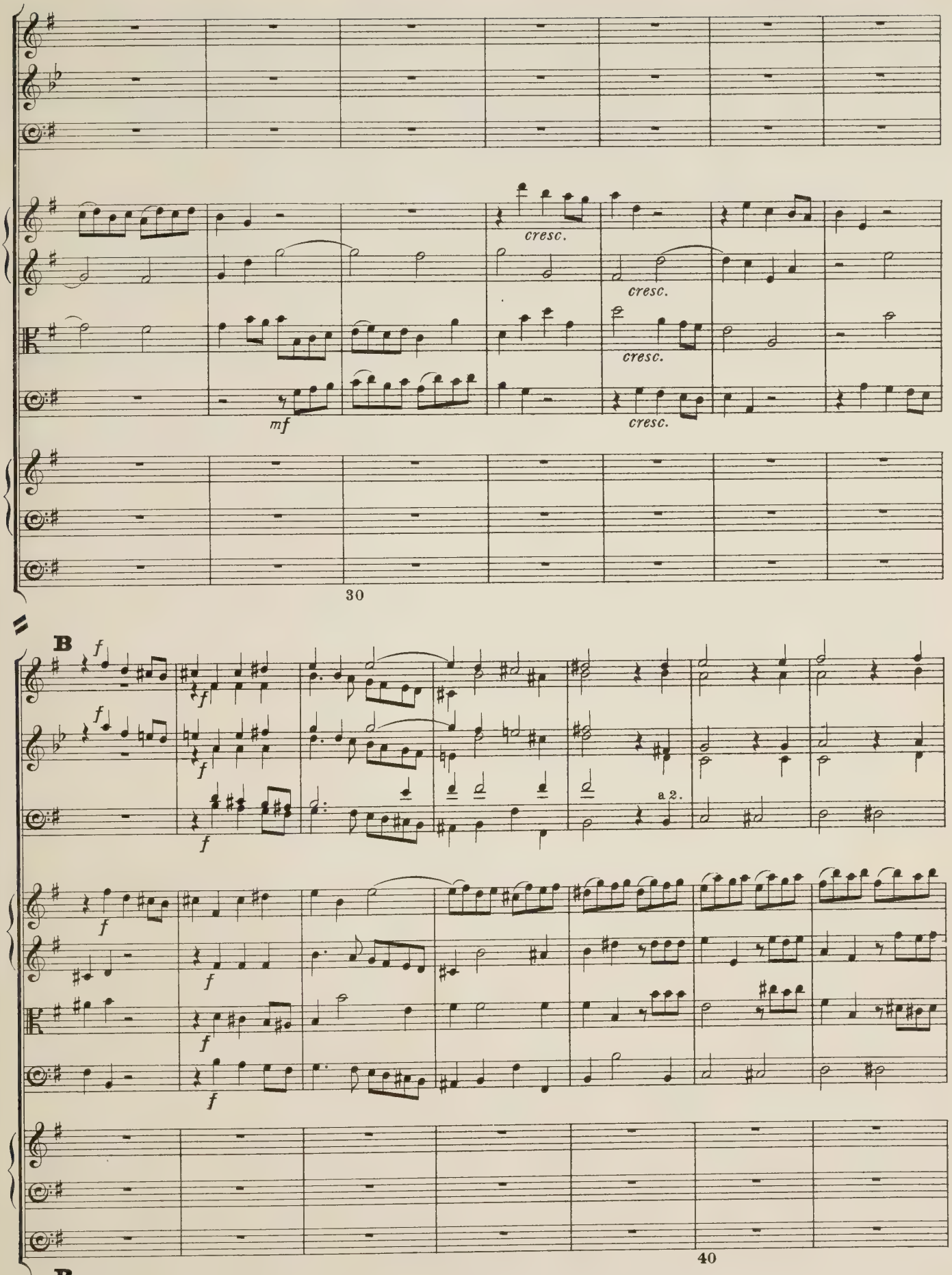
34	Unto which of the angels	Recit.	333
35	Let all the angels of God	Chorus	333
36	Thou art gone up on high	Air	336
49	Then shall be brought to pass	Recit.	339
50	O death, where is thy sting?	Duet	339
51	But thanks be to God	Chorus	342
52	If God be for us	Air	348

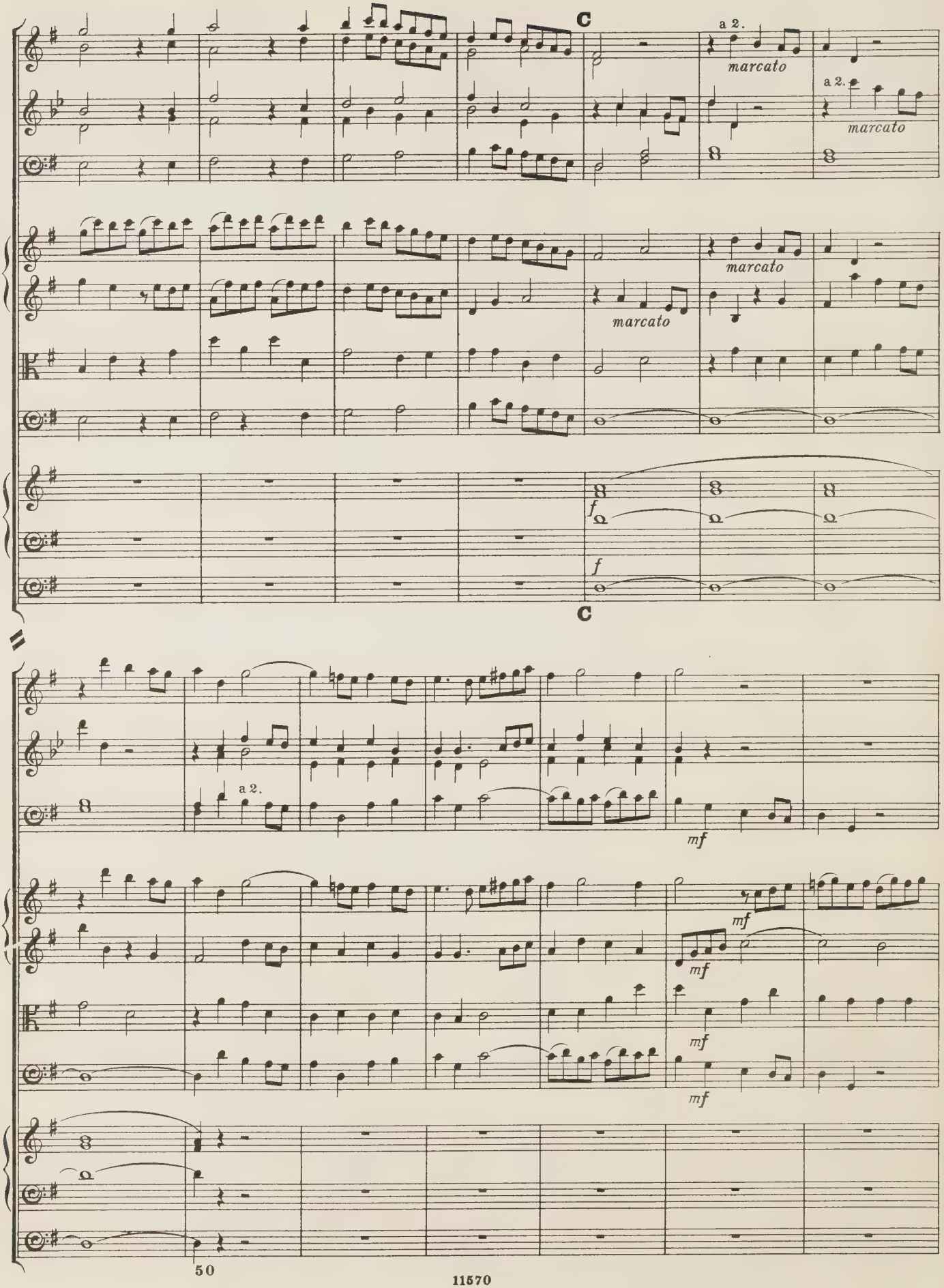
Nº 1. OVERTURE.

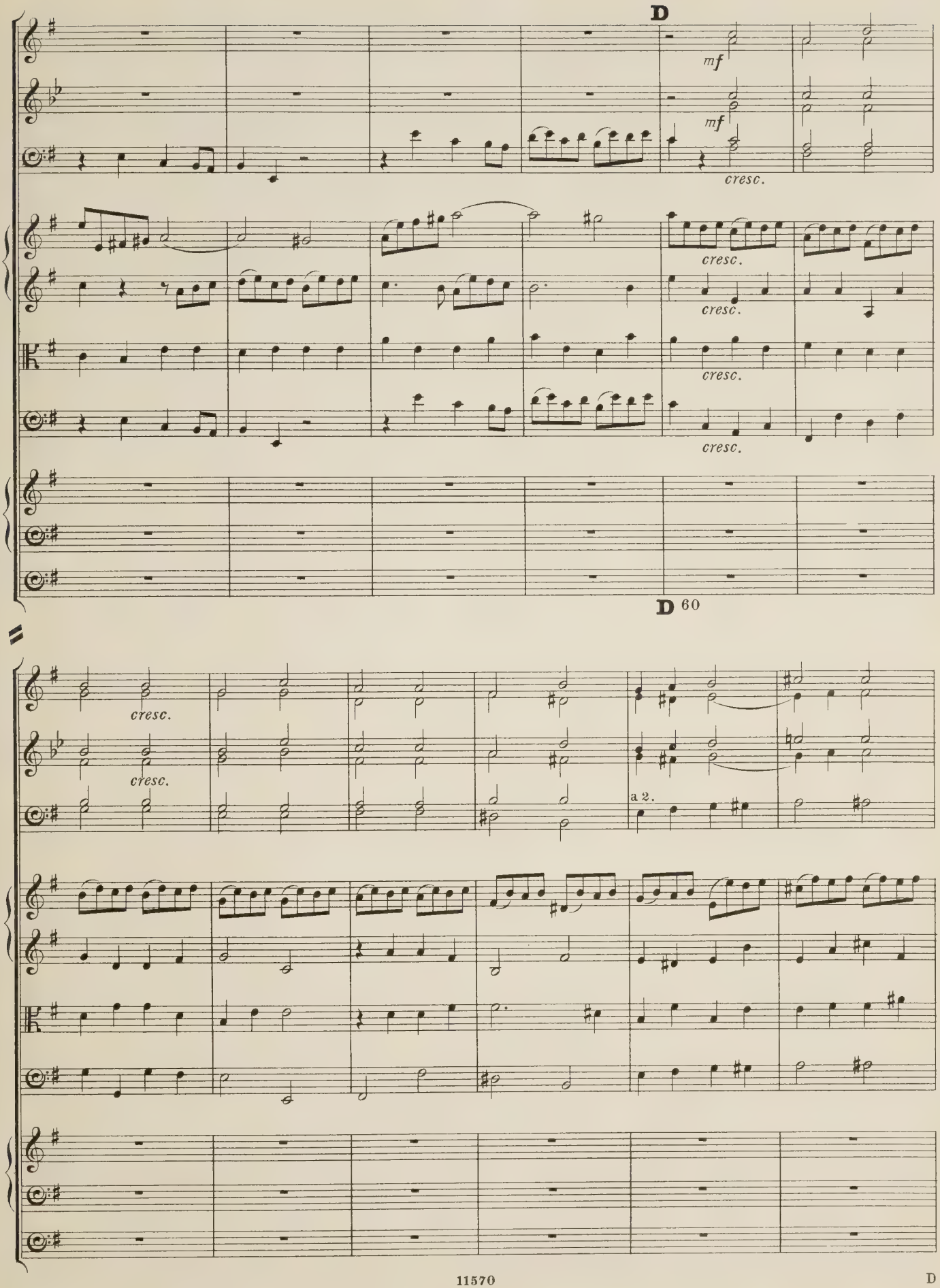


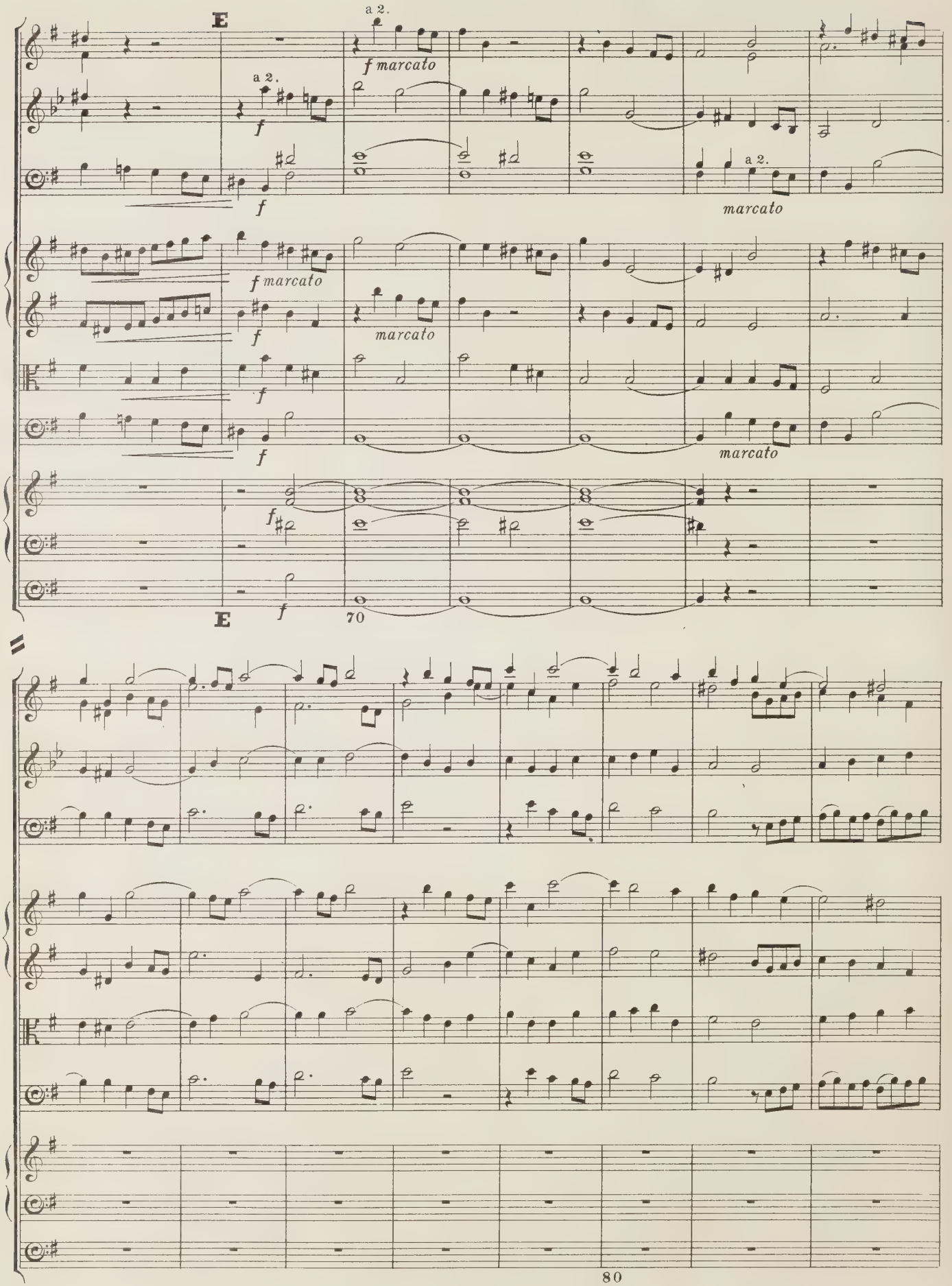
Copyright, 1902, by Novello & Company, Limited.

Allegro moderato. ♩ = 116.
tr
f
f
20

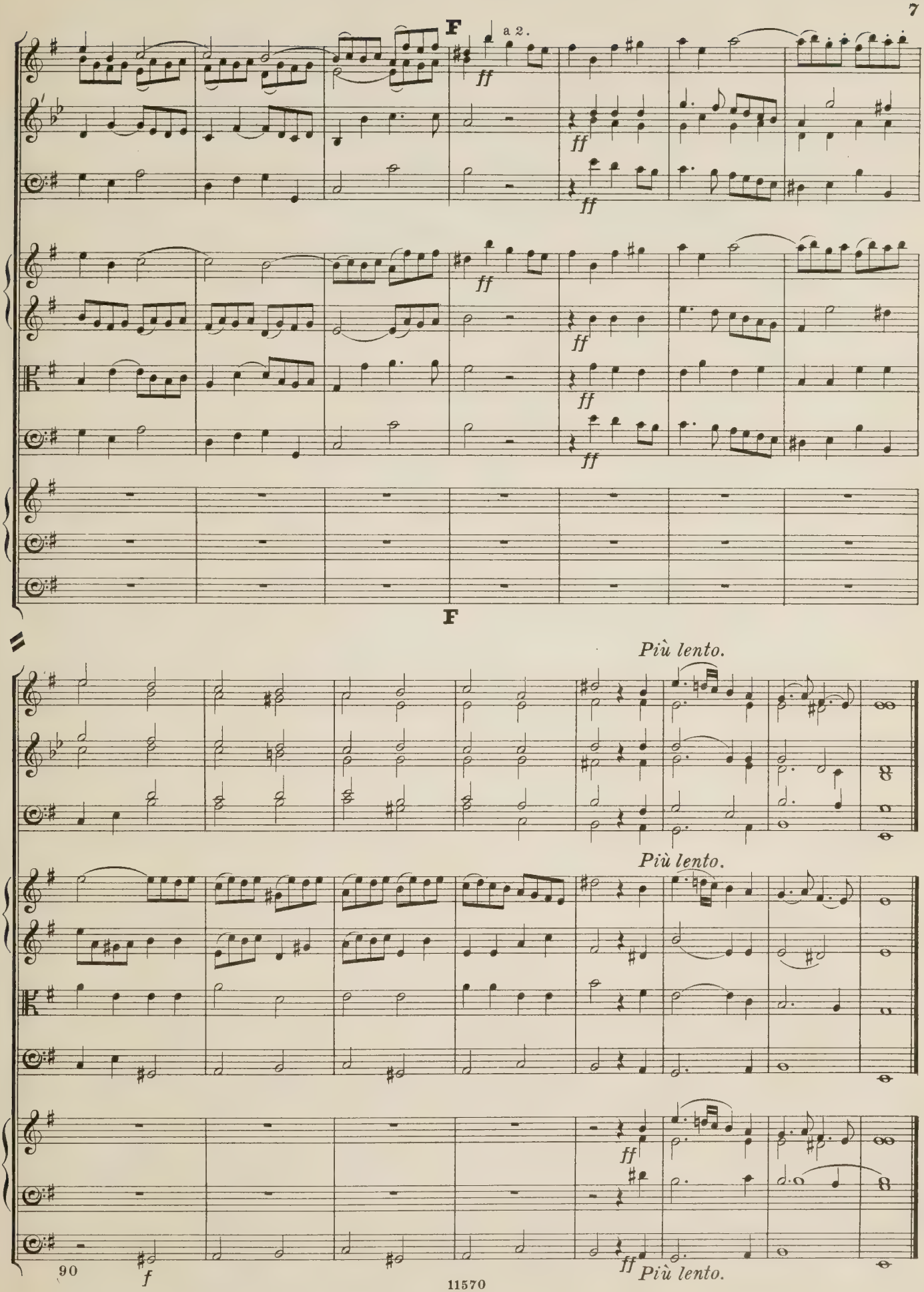

Allegro moderato. ♩ = 116.
A
f
f
f
mf
mf
mf
mf
A


cresc.
cresc.
cresc.
cresc.
mf
30
B
f
a 2.
40
B


C
a 2.
marcato
a 2.
marcato
marcato
marcato
f
f
C
a 2.
mf
mf
mf
mf
mf

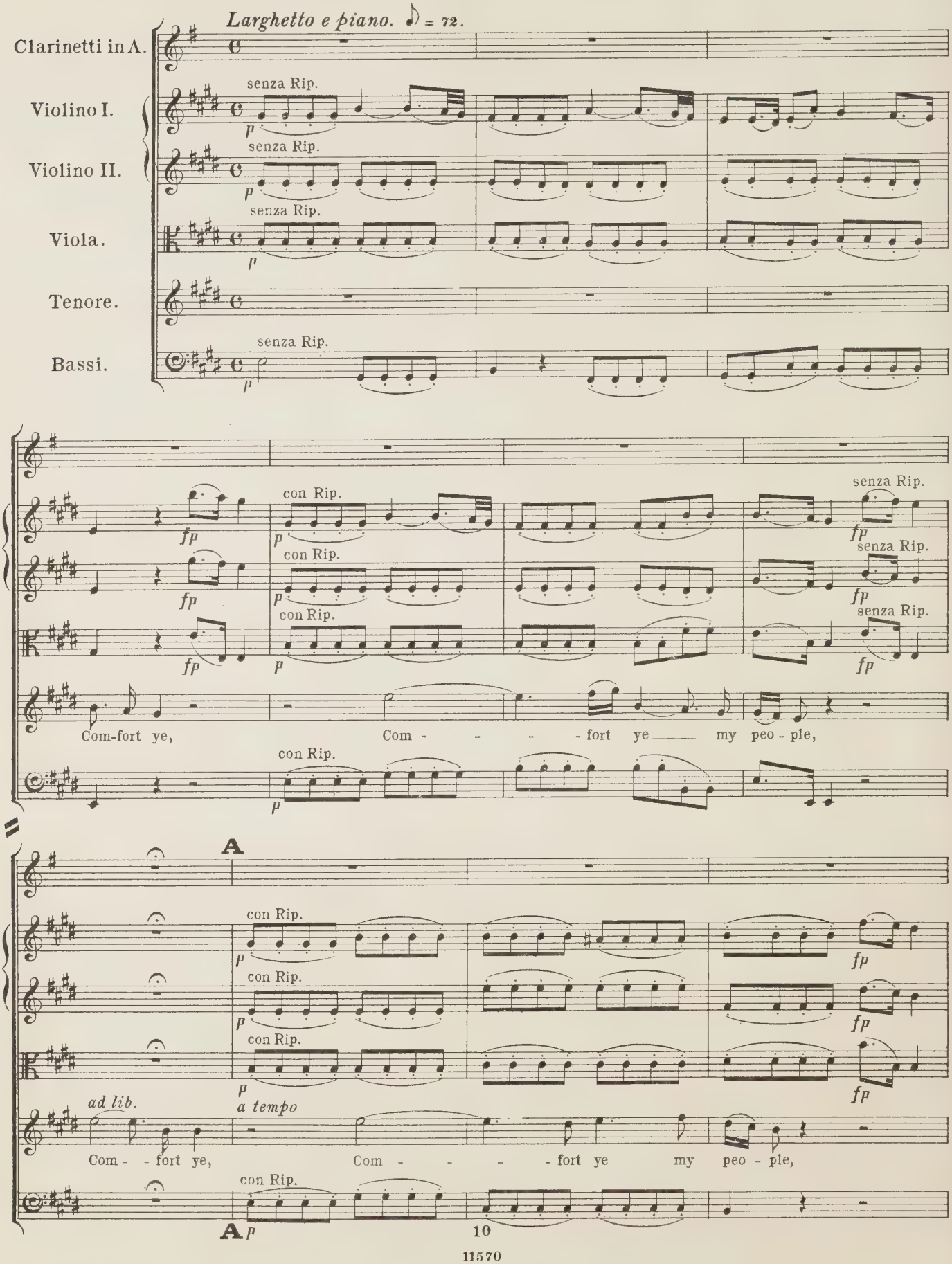

D
mf
mf
cresc.
cresc.
cresc.
cresc.
cresc.
D 60
cresc.
cresc.
a 2.

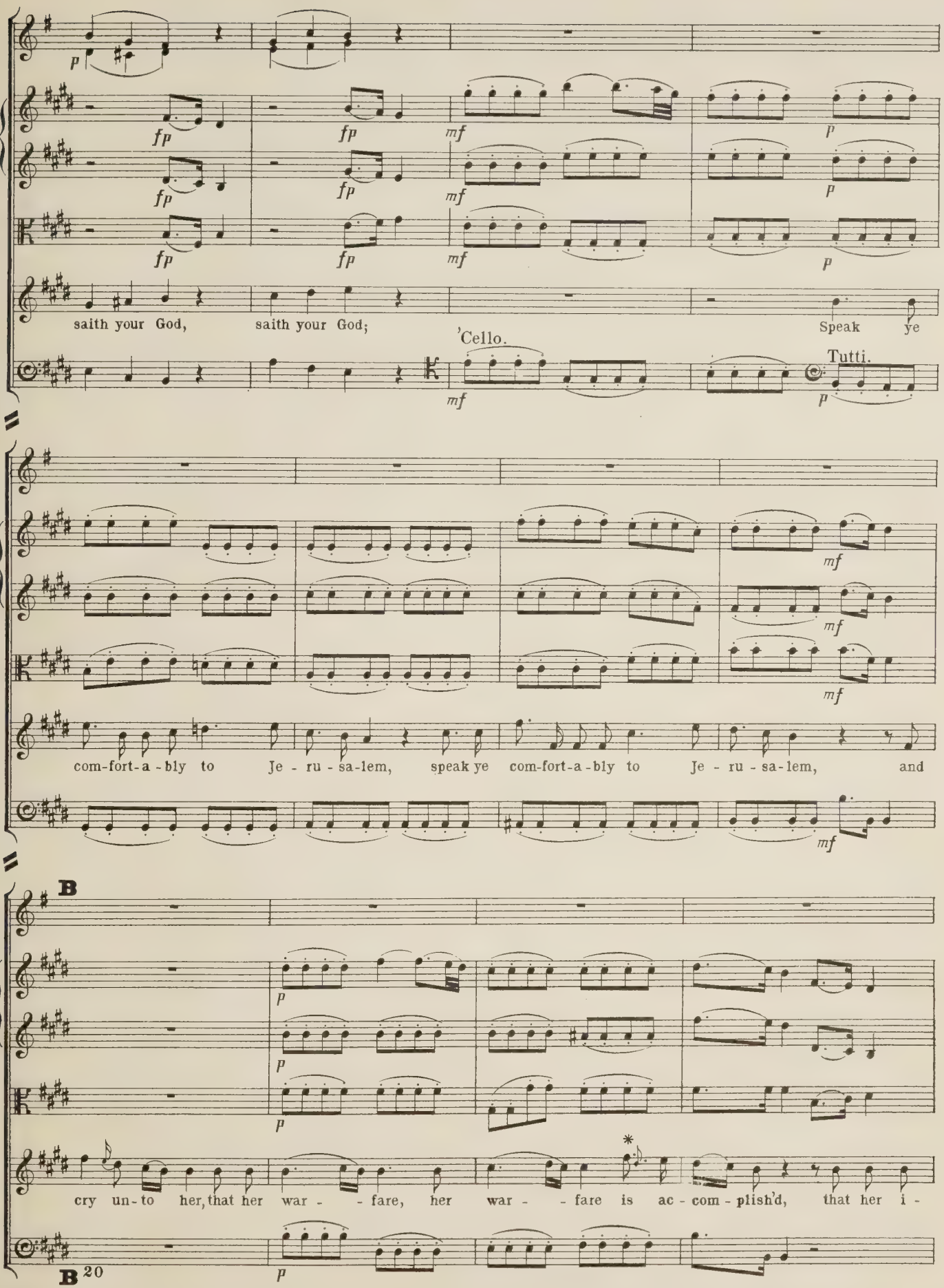

E
a 2.
f marcato
a 2.
f
f
a 2.
marcato
f marcato
f
marcato
f
f
marcato
f
f
E
70
80


F
a 2.
ff
F
Più lento.
Più lento.
ff
Più lento.

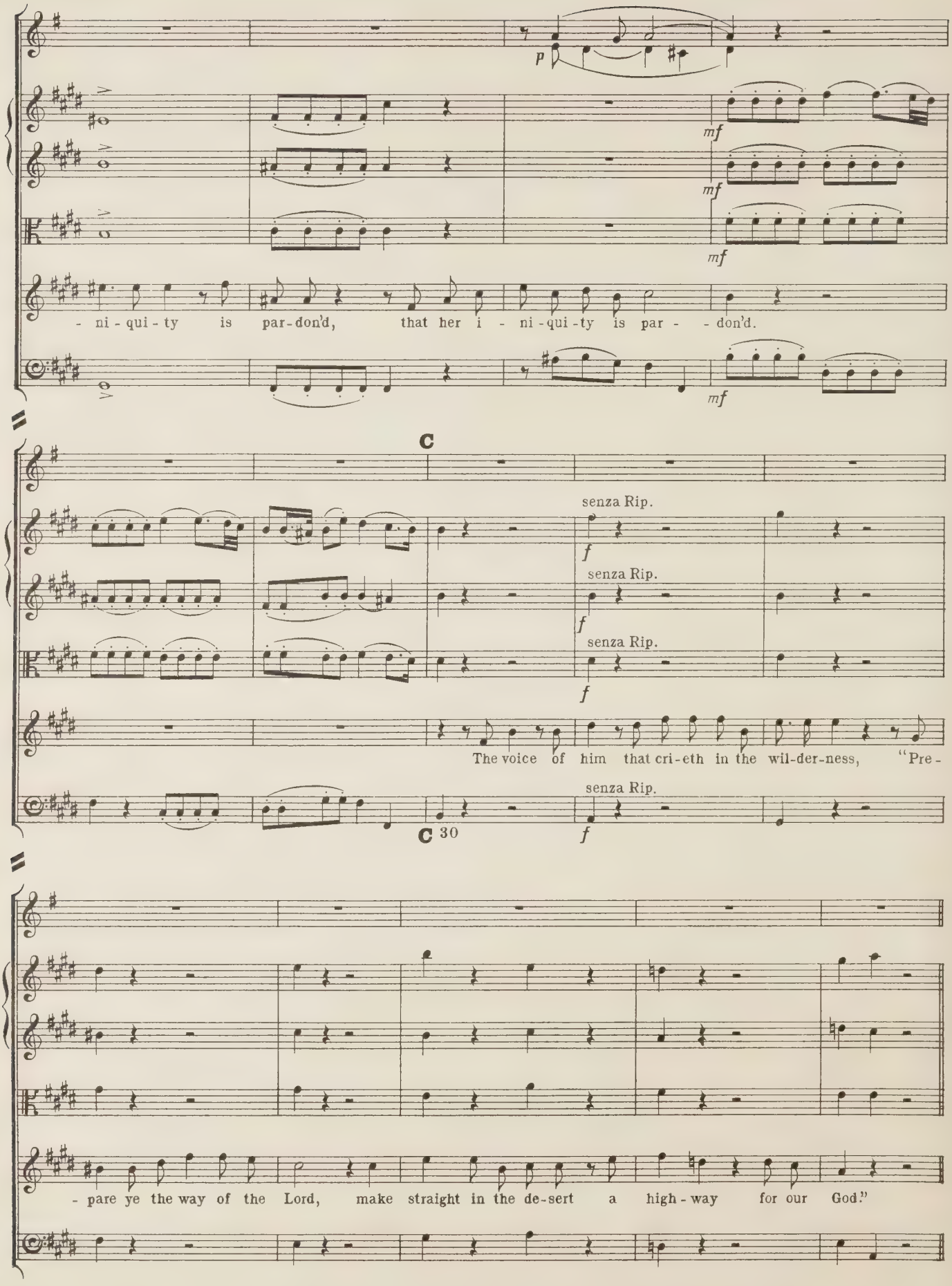
Nº 2. RECITATIVE. COMFORT YE MY PEOPLE.

(Accompanied.)

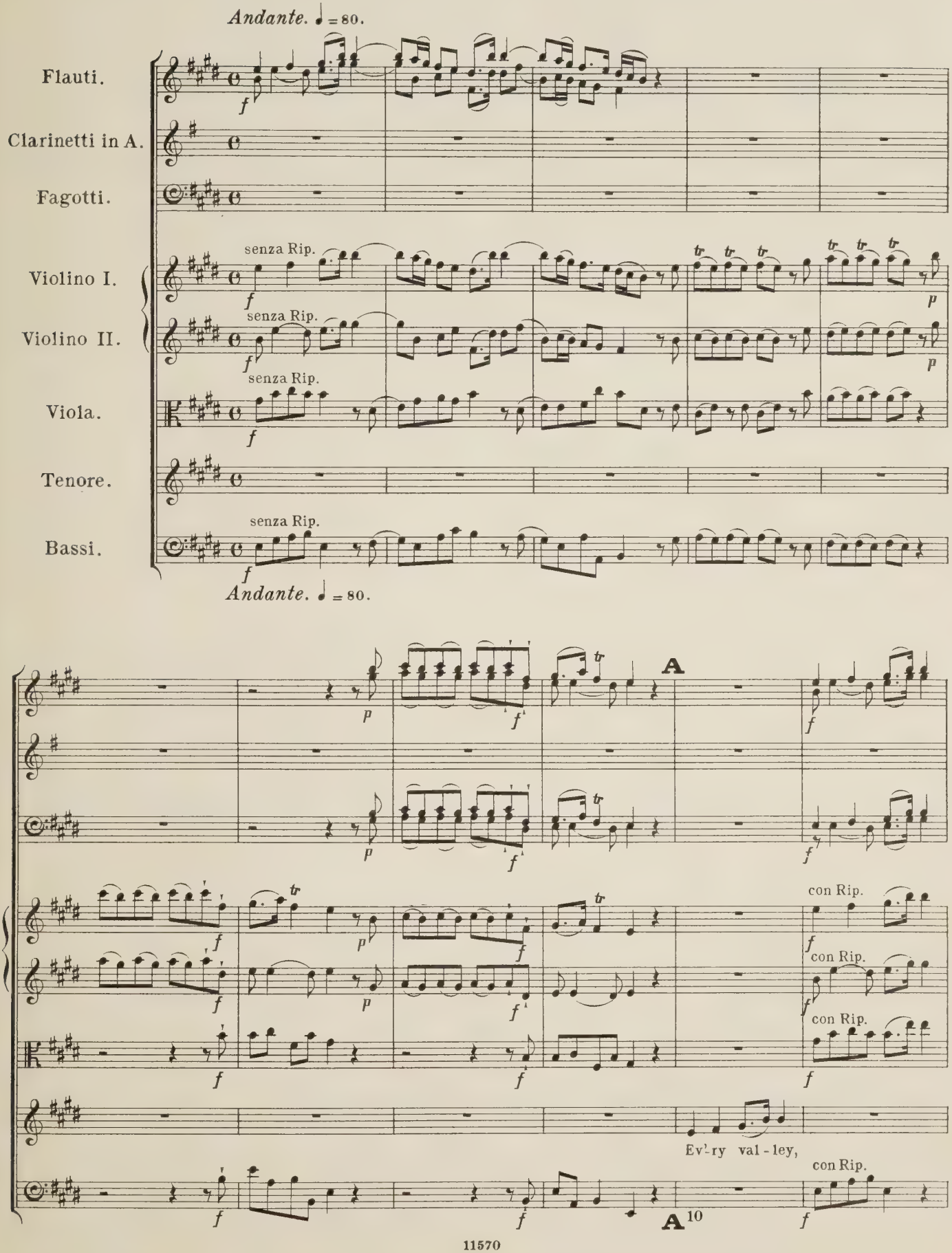


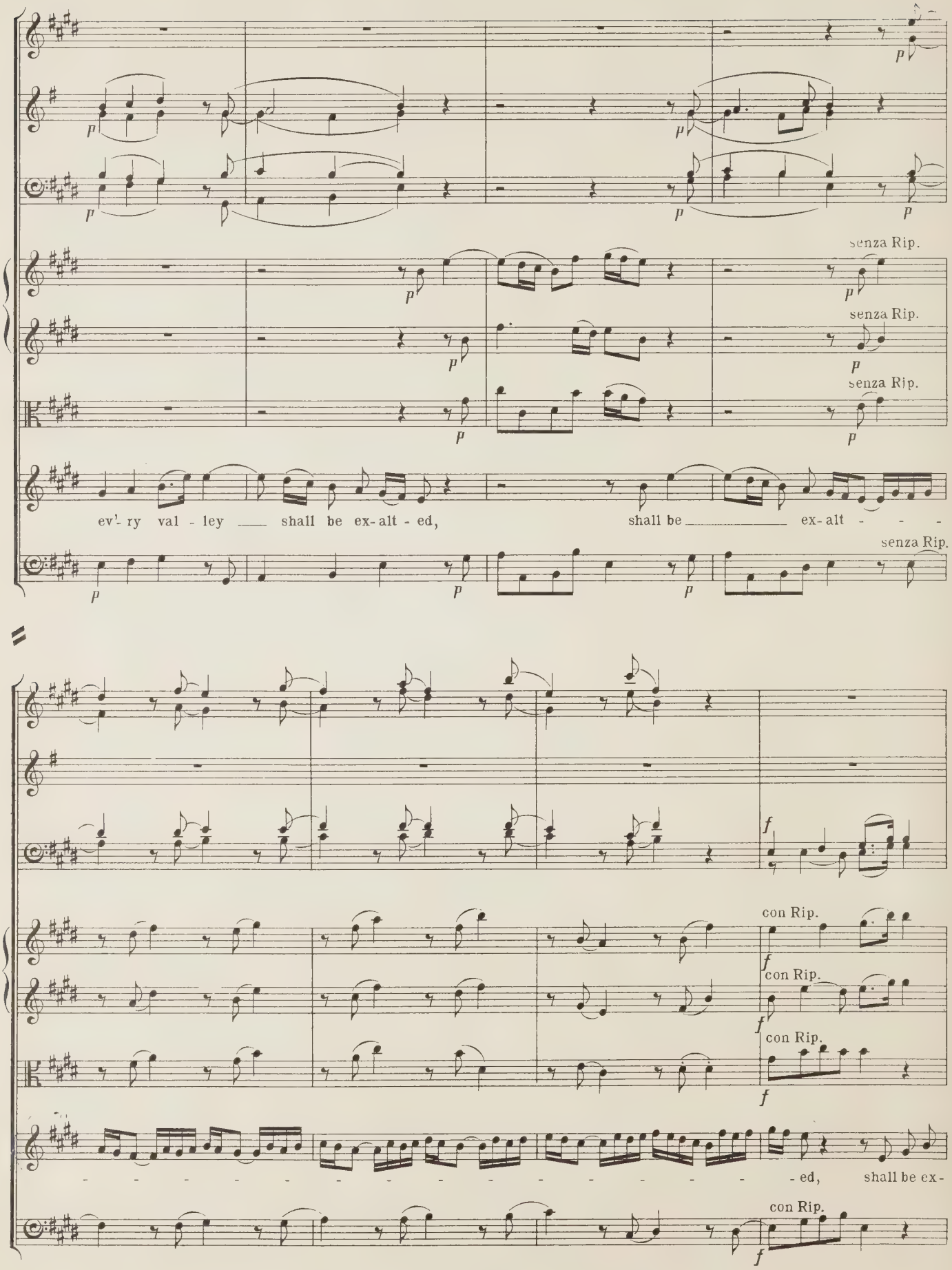

saith your God, saith your God;
'Cello.
Speak ye
Tutti.
com-fort-a-bly to Je - ru - sa-lem, speak ye com-fort-a-bly to Je - ru - sa-lem, and
cry un-to her, that her war - - fare, her war - - fare is ac-com-plish'd, that her i -

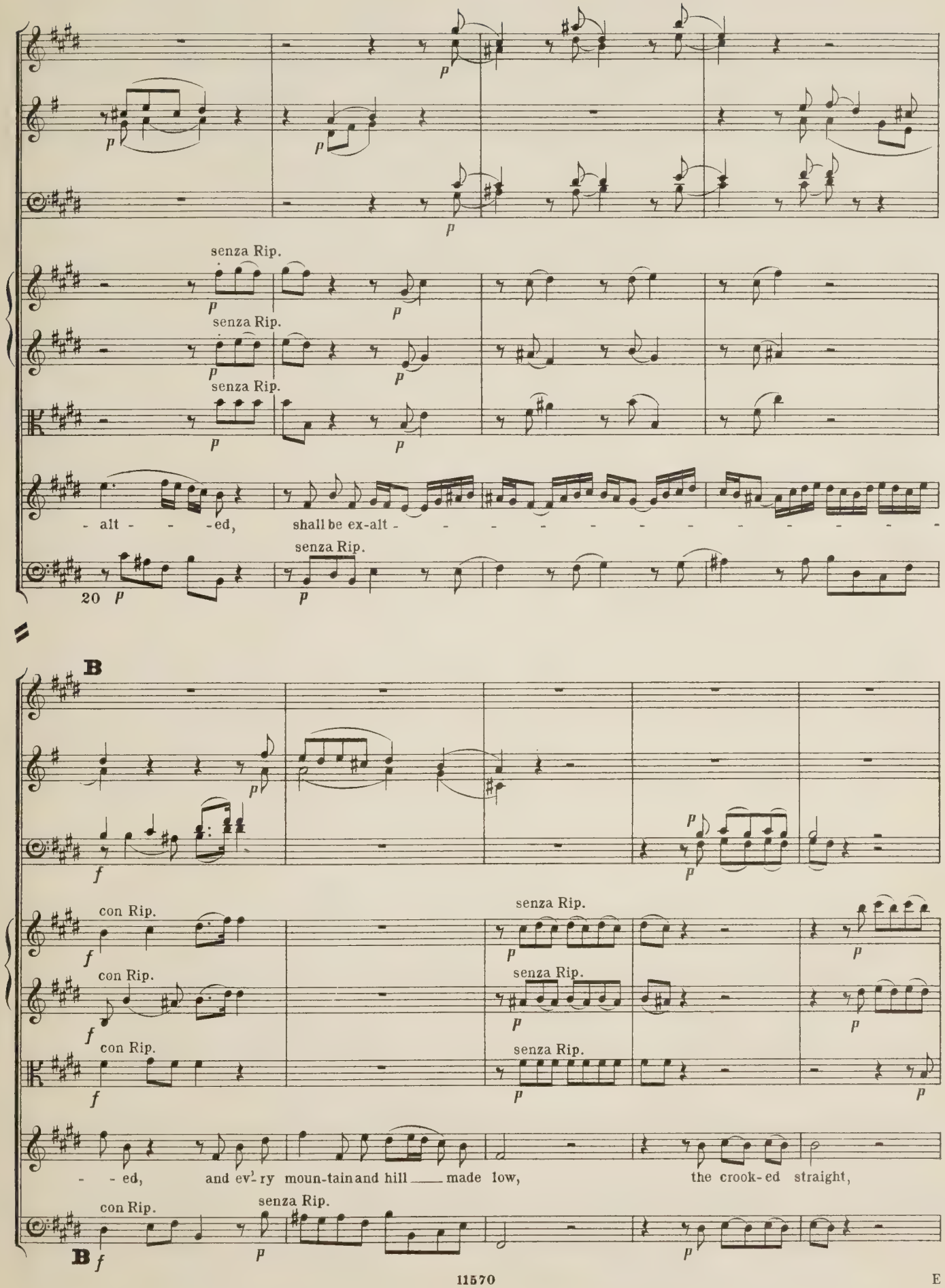
* Handel's M.S. has F, the Dublin score D.

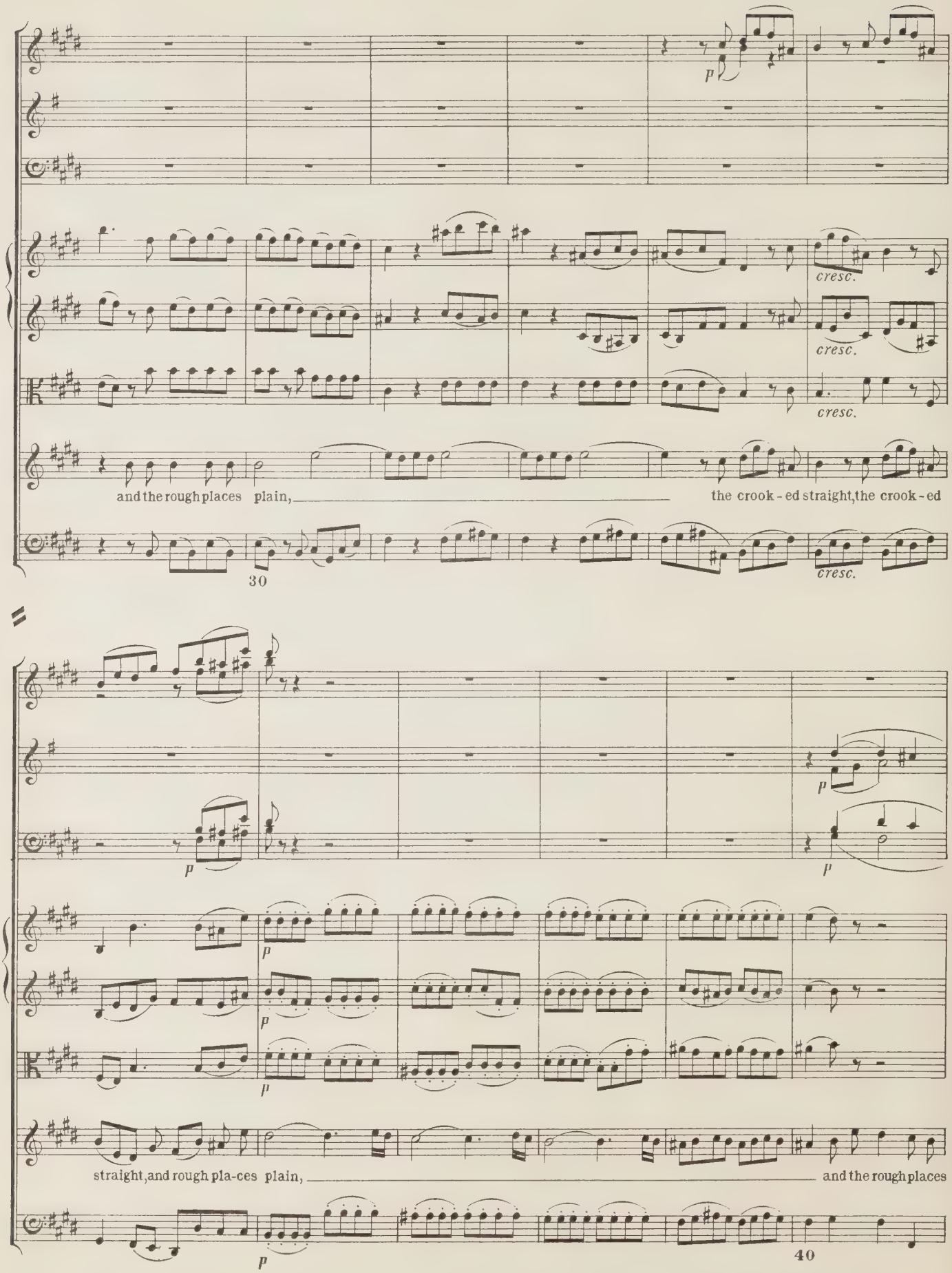

p
mf
mf
mf
- ni - qui - ty is par-don'd, that her i - ni-qui-ty is par - - don'd.
C
senza Rip.
f
senza Rip.
f
senza Rip.
f
The voice of him that cri-eth in the wil-der-ness, "Pre-
senza Rip.
f
C 30
- pare ye the way of the Lord, make straight in the de-sert a high-way for our God."

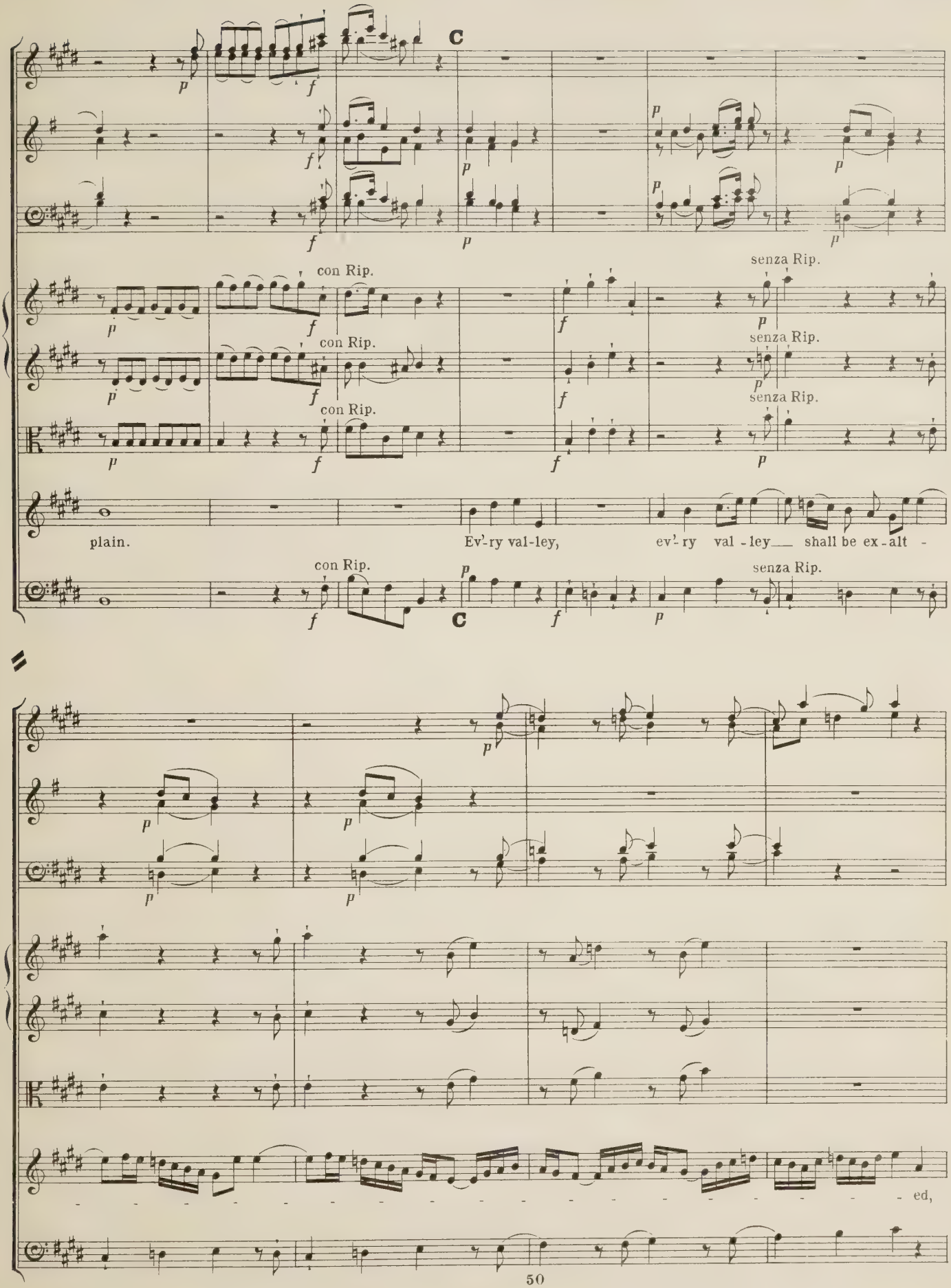
Nº 3. AIR. EV'RY VALLEY SHALL BE EXALTED.

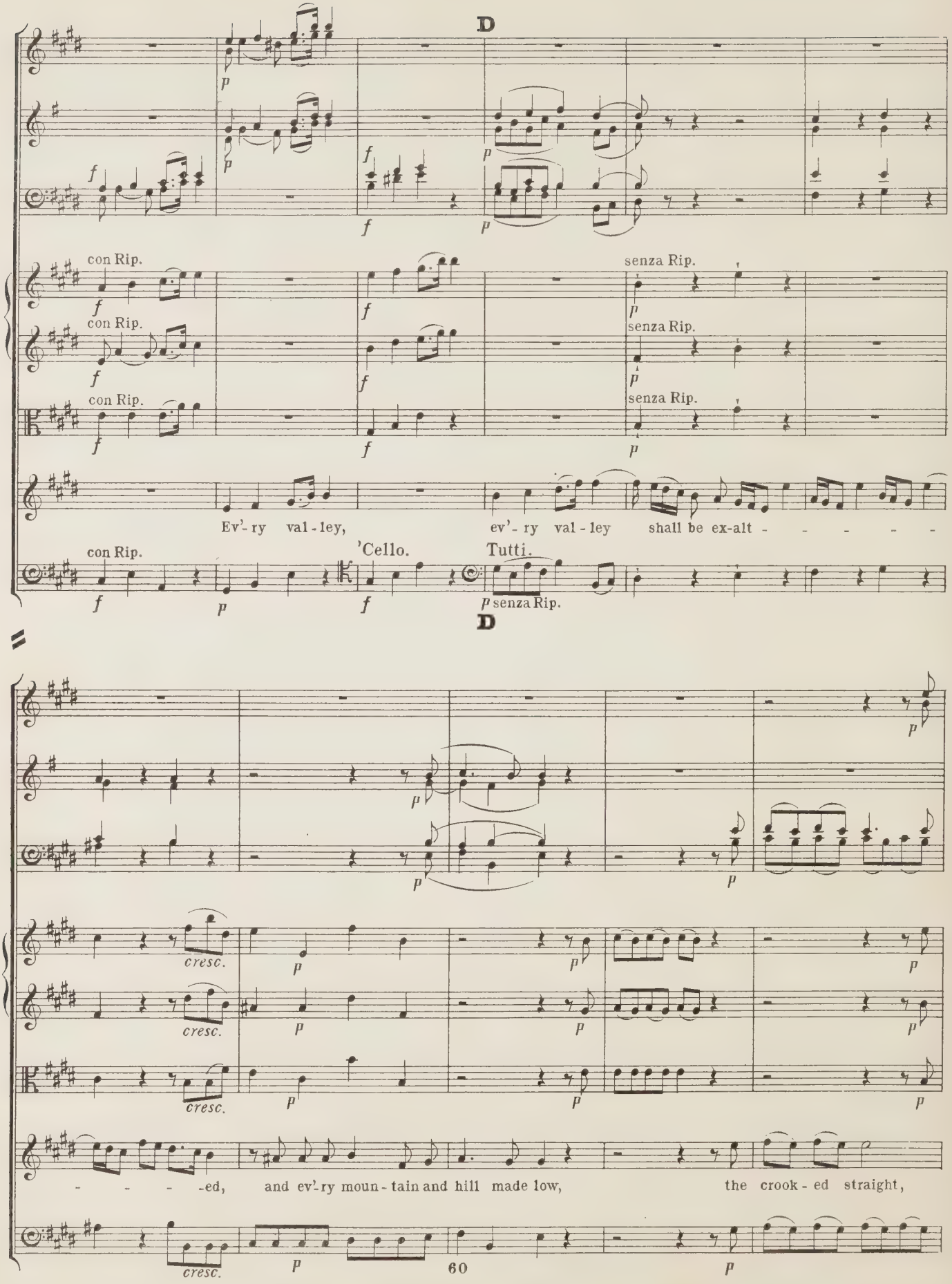


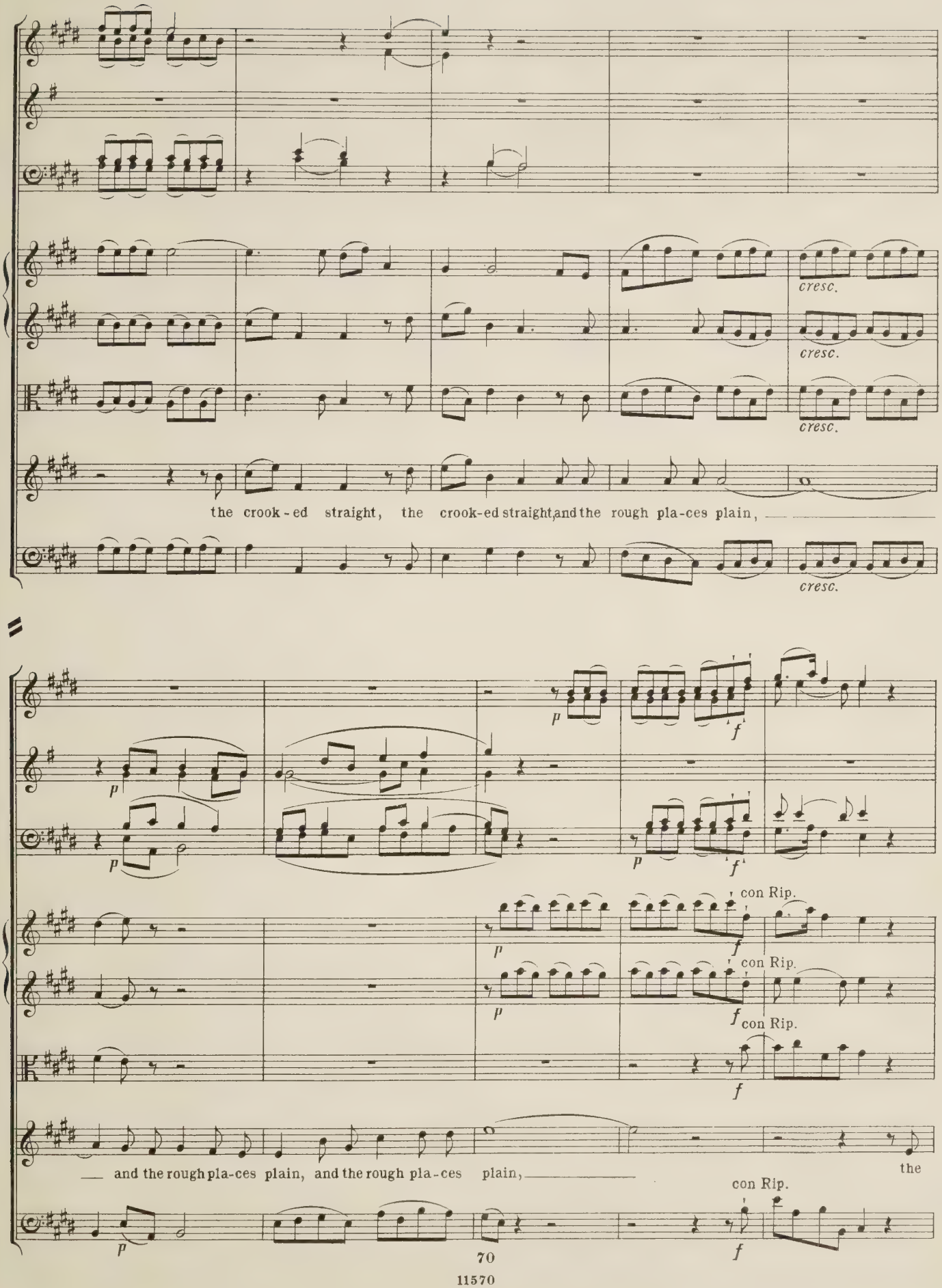

senza Rip.
senza Rip.
senza Rip.
ev'- ry val - ley shall be ex- alt - ed, shall be ex- alt - - -
senza Rip.
con Rip.
con Rip.
con Rip.
- - - -

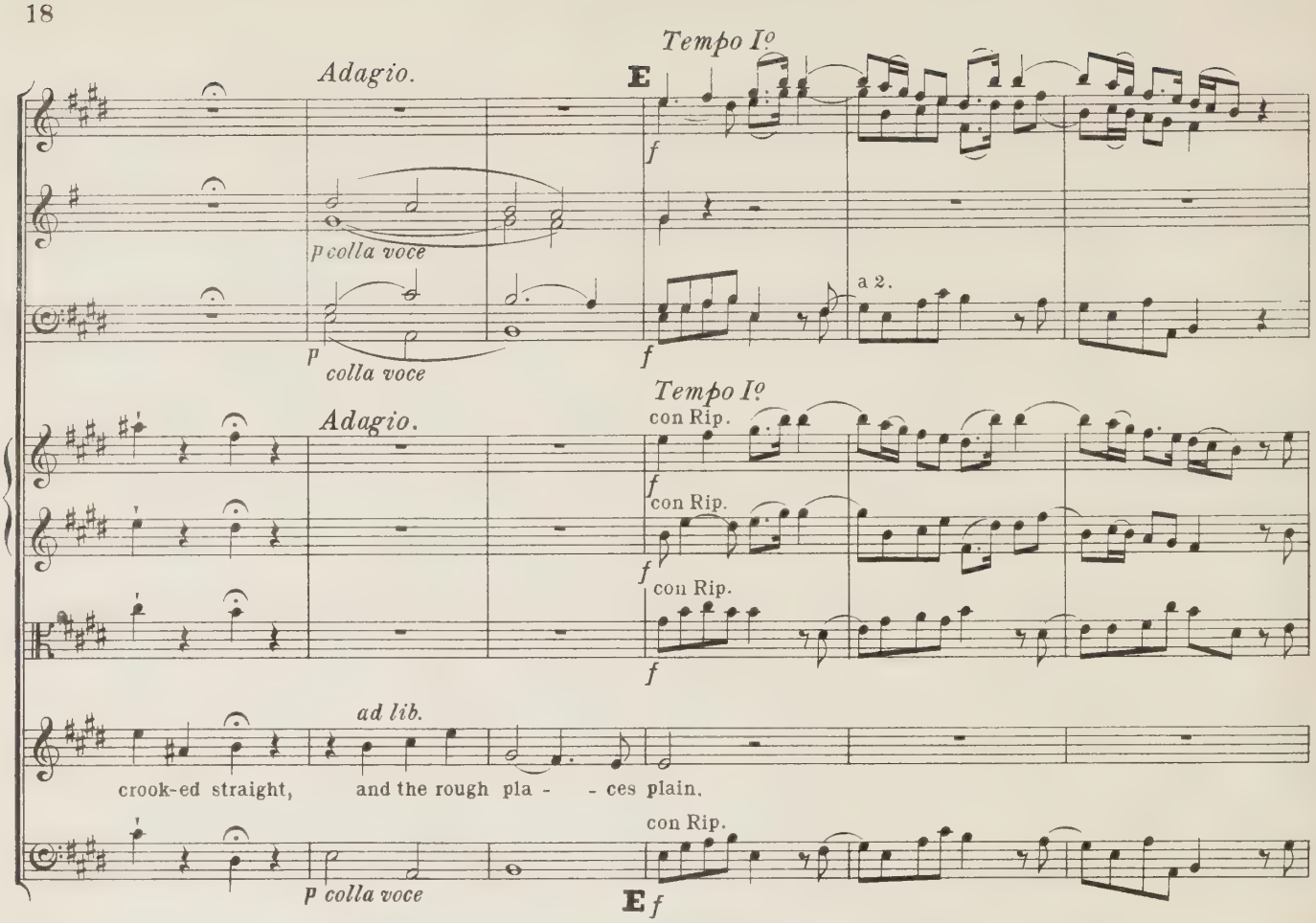

senza Rip.
senza Rip.
senza Rip.
- alt - - - ed, shall be ex-alt - - - - - - - - - - - - - -
20
B
con Rip.
con Rip.
con Rip.
senza Rip.
senza Rip.
senza Rip.
- - ed, and ev'- ry moun-tain and hill ___ made low, the crook-ed straight,
con Rip.
senza Rip.
B

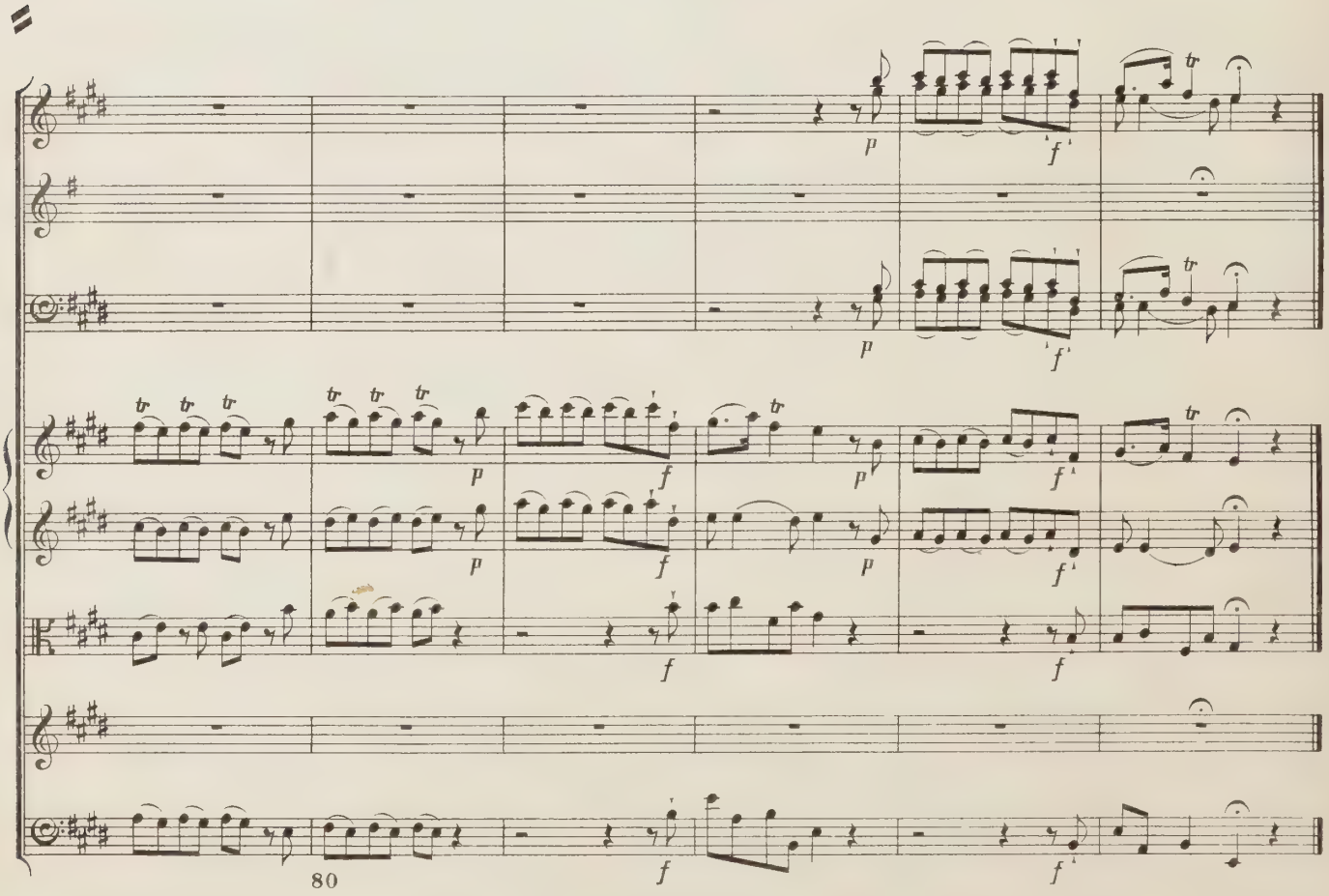

p
cresc.
cresc.
cresc.
and the rough places plain,
the crook - ed straight, the crook - ed
cresc.
30
p
p
p
p
p
straight, and rough pla-ces plain,
and the rough places
p
40


C
con Rip.
senza Rip.
plain.
Ev'-ry val-ley,
ev'-ry val - ley
shall be ex - alt -
ed,

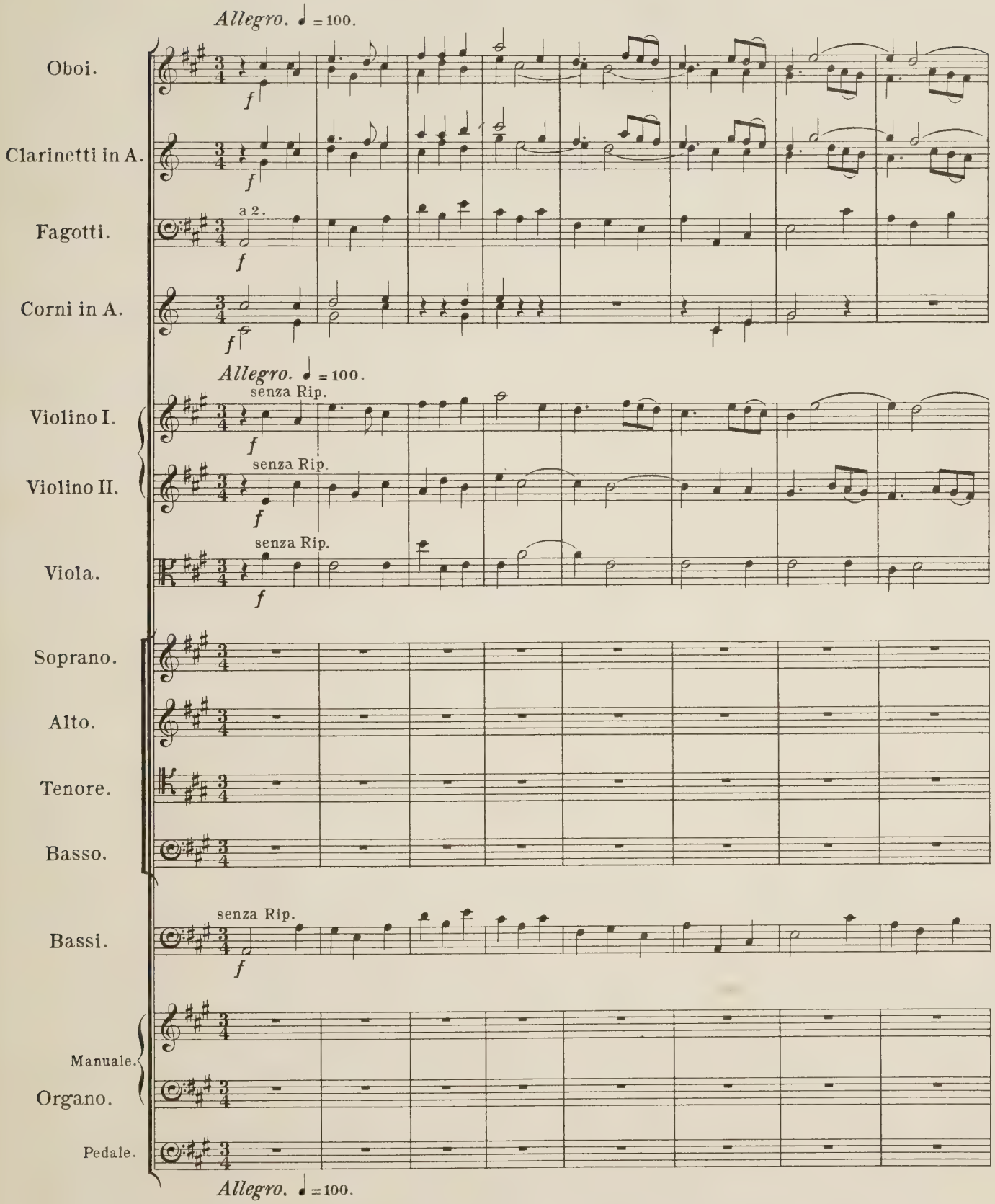
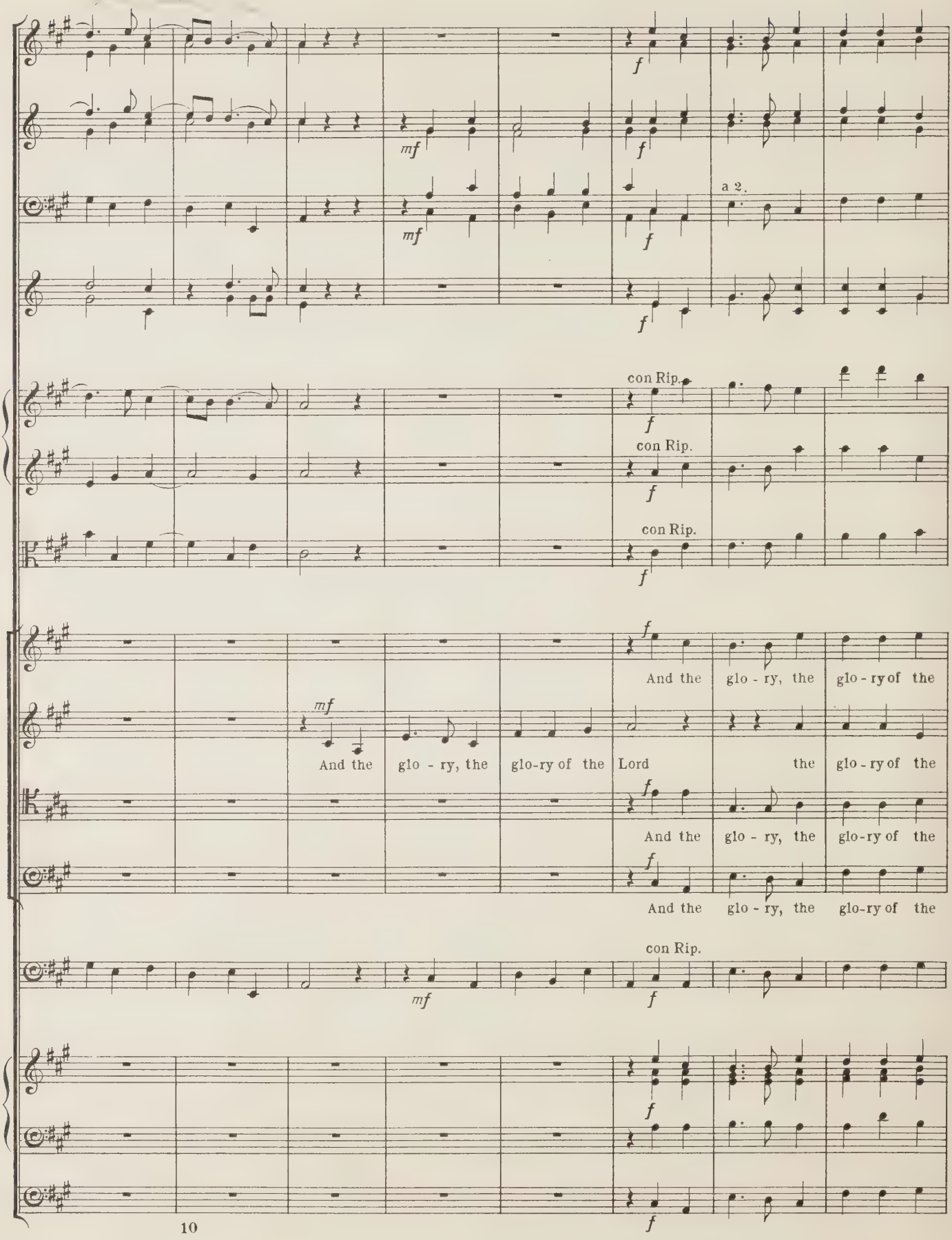

D
con Rip.
con Rip.
con Rip.
senza Rip.
senza Rip.
senza Rip.
Ev'-ry val-ley, ev'-ry val-ley shall be ex-alt - - - - -
'Cello.
Tutti.
con Rip.
senza Rip.
D
cresc.
cresc.
cresc.
- - - - -ed, and ev'-ry moun-tain and hill made low, the crook-ed straight,
cresc.
60


cresc.
cresc.
cresc.
the crook-ed straight, the crook-ed straight, and the rough pla-ces plain,
cresc.
p
f
p
f
con Rip.
con Rip.
con Rip.
and the rough pla-ces plain, and the rough pla-ces plain,
the
con Rip.
p
f

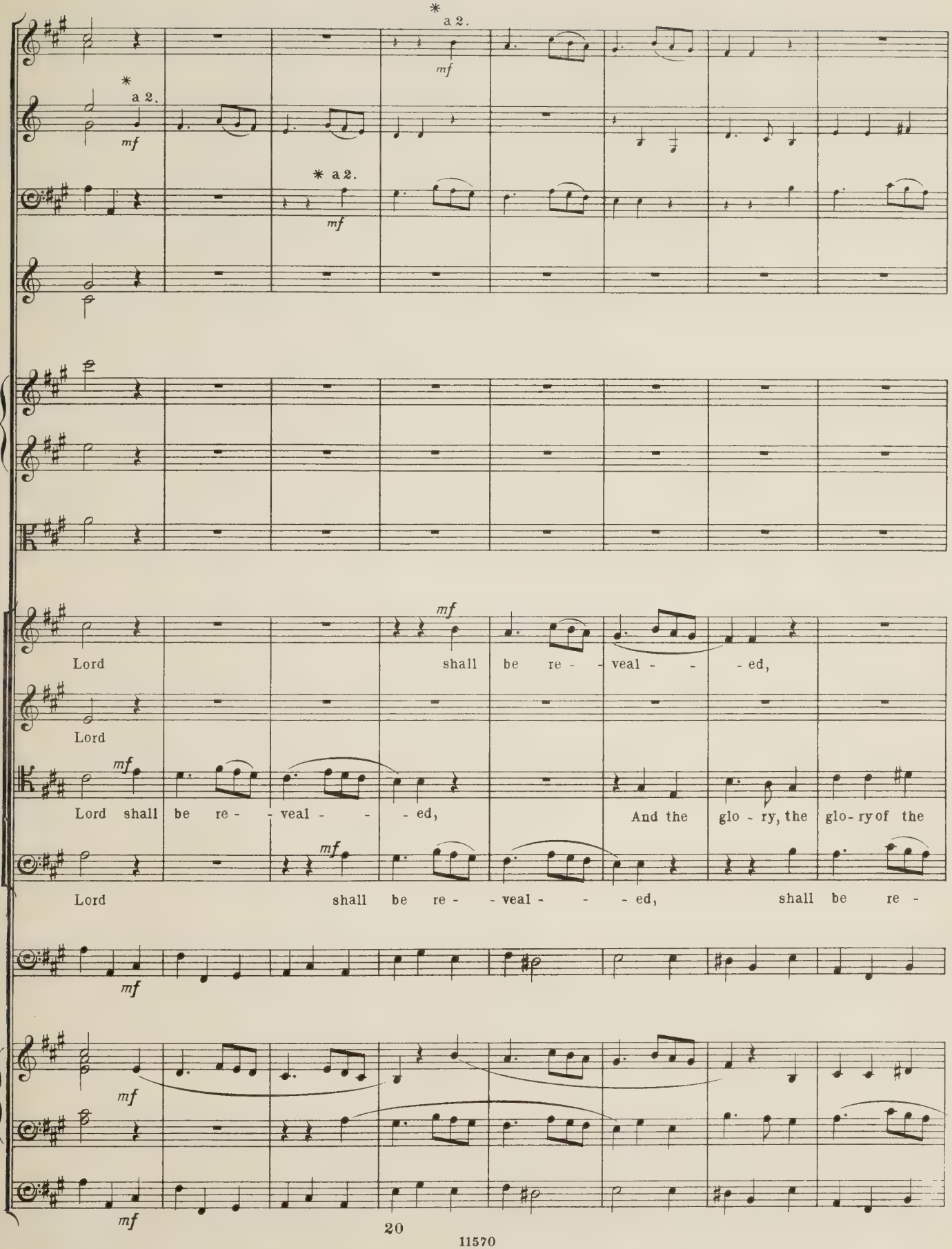

Tempo Iº
Adagio.
E
f
p colla voce
a 2.
p colla voce
f
Tempo Iº
con Rip.
Adagio.
f
con Rip.
con Rip.
f
ad lib.
crook-ed straight, and the rough pla - - ces plain.
con Rip.
p colla voce
E f


p
f
tr
80
f
f

Nº 4. CHORUS. AND THE GLORY OF THE LORD.

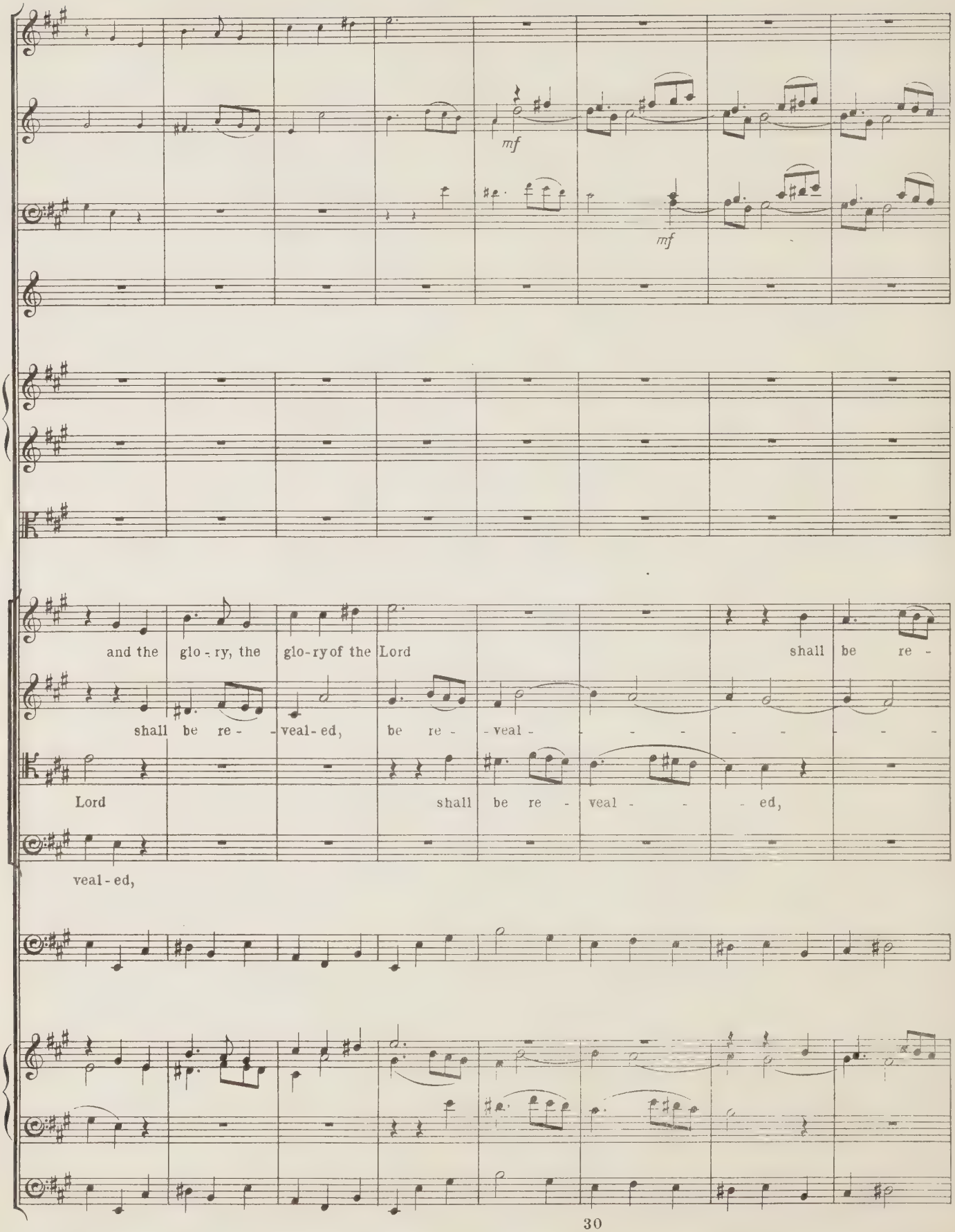


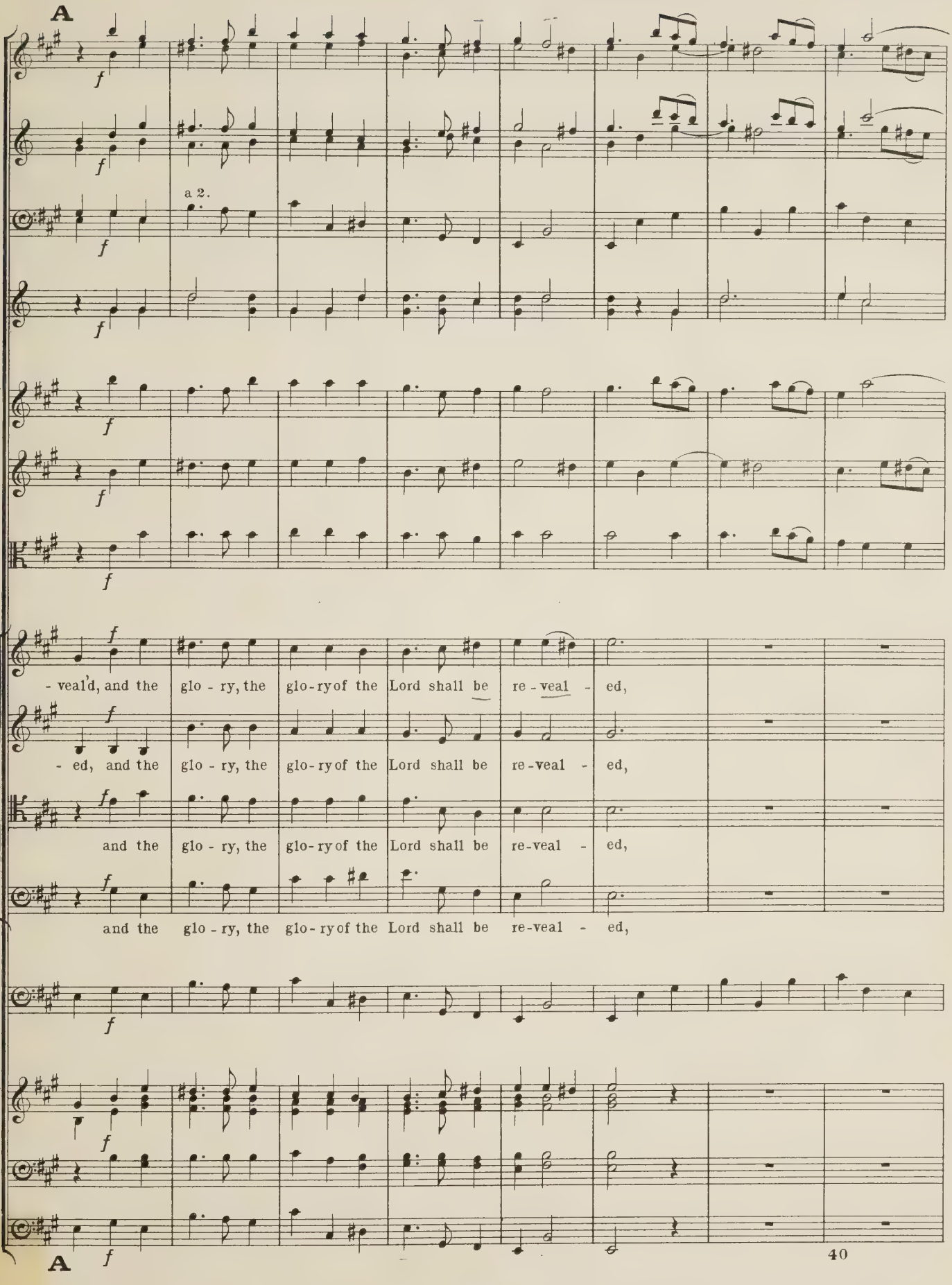
mf
f
a 2.
con Rip.
And the glo - ry, the glo - ry of the
And the glo - ry, the glo-ry of the Lord the glo - ry of the
And the glo - ry, the glo-ry of the
And the glo - ry, the glo-ry of the
10

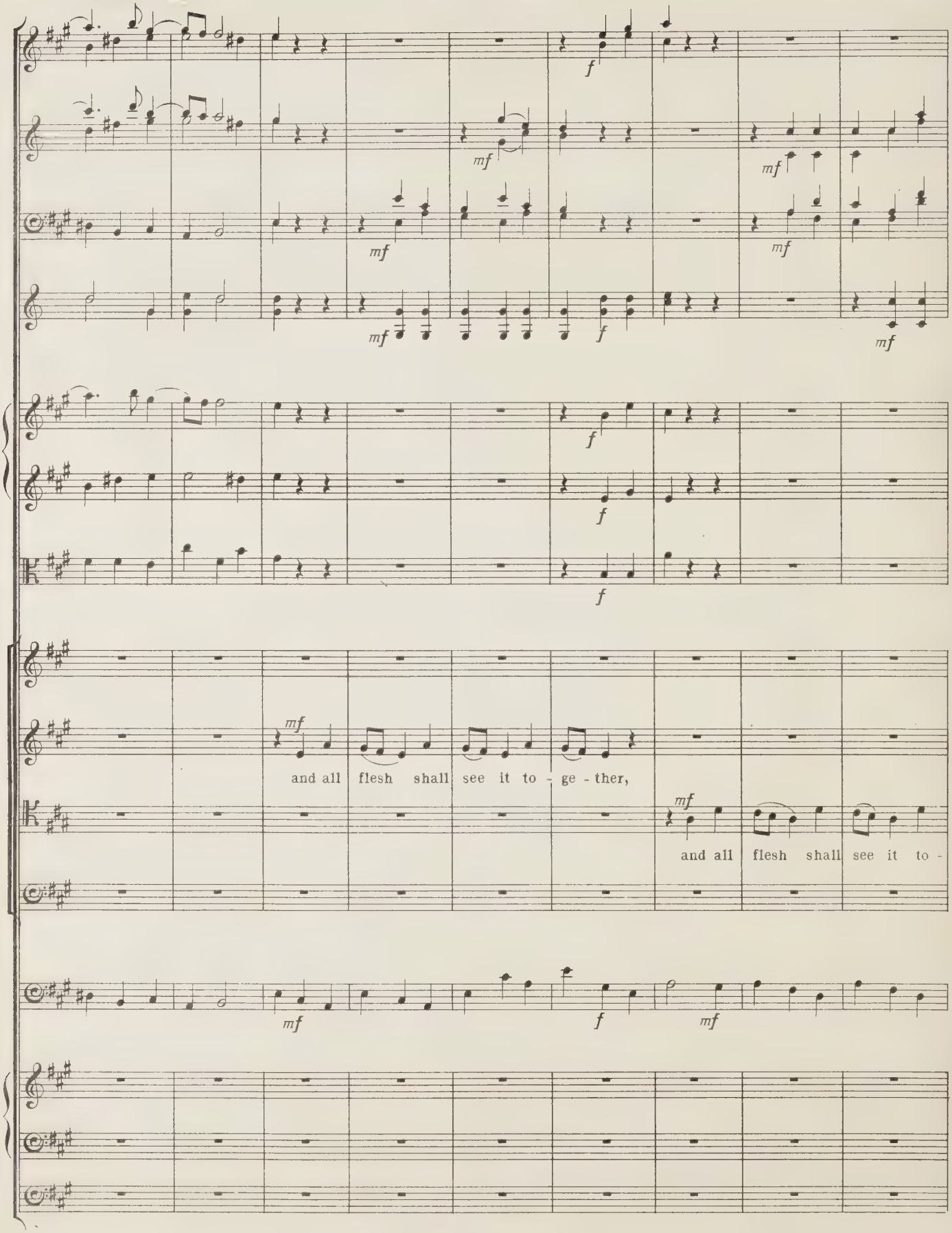


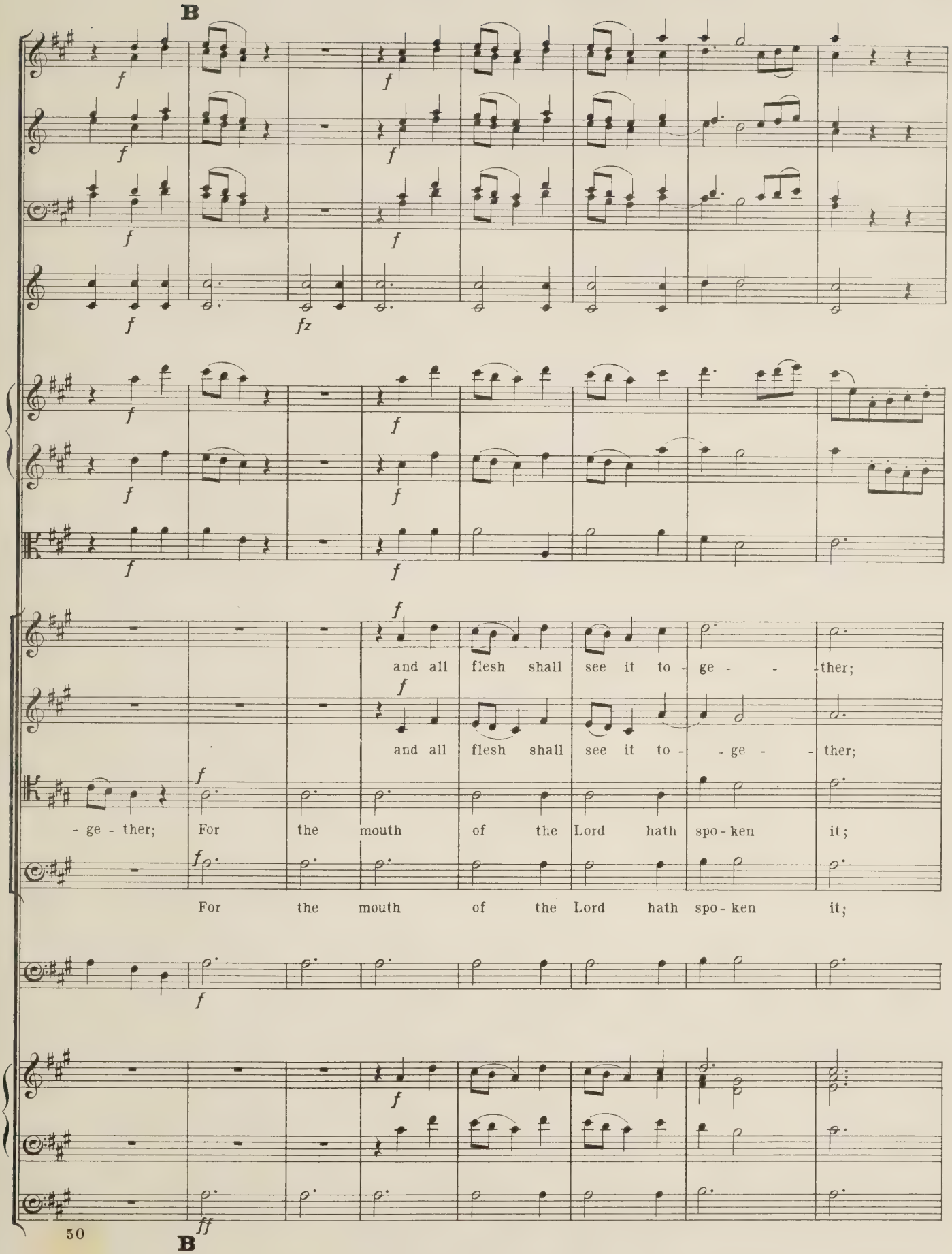
11570

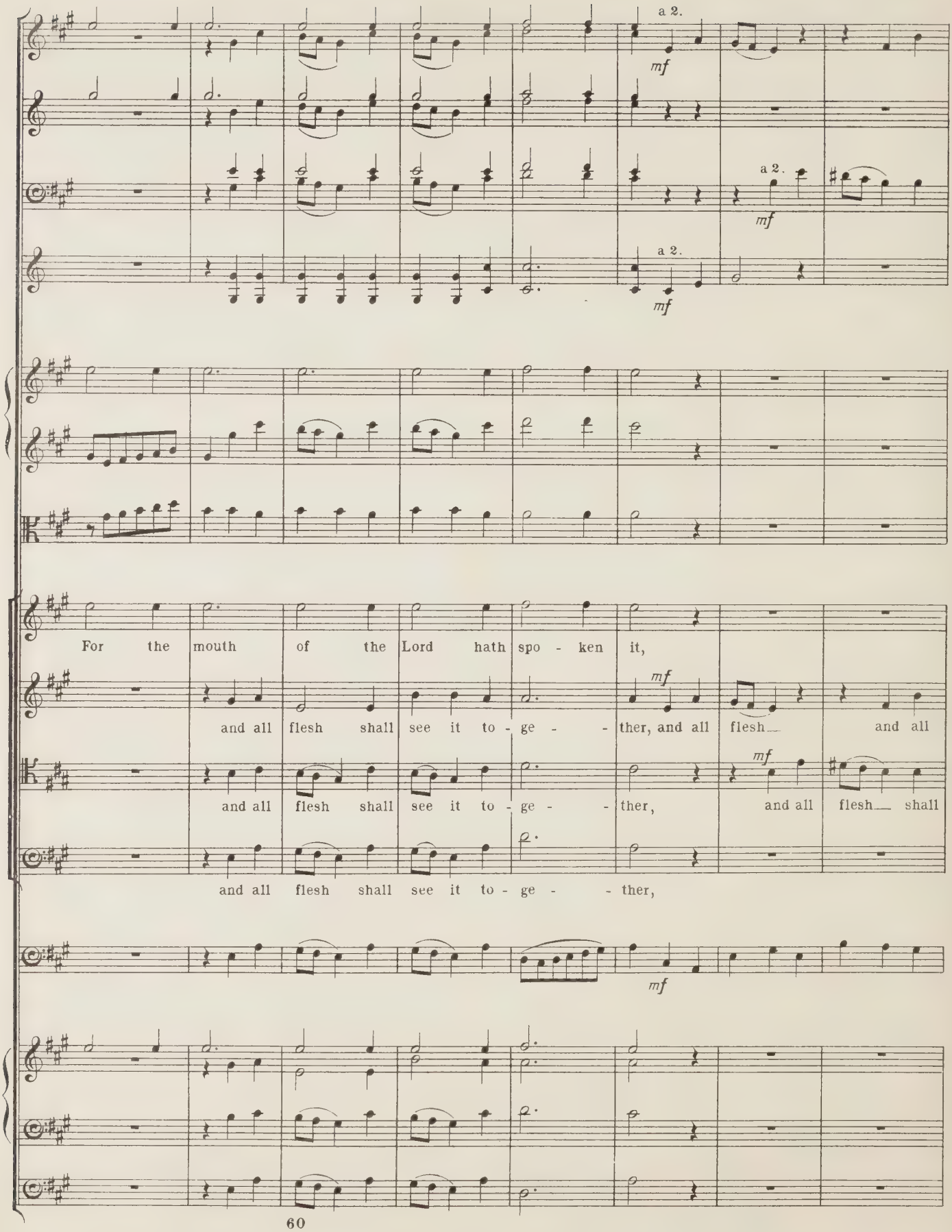
* The small notes in the Wind are only to be played when there is no Organ.

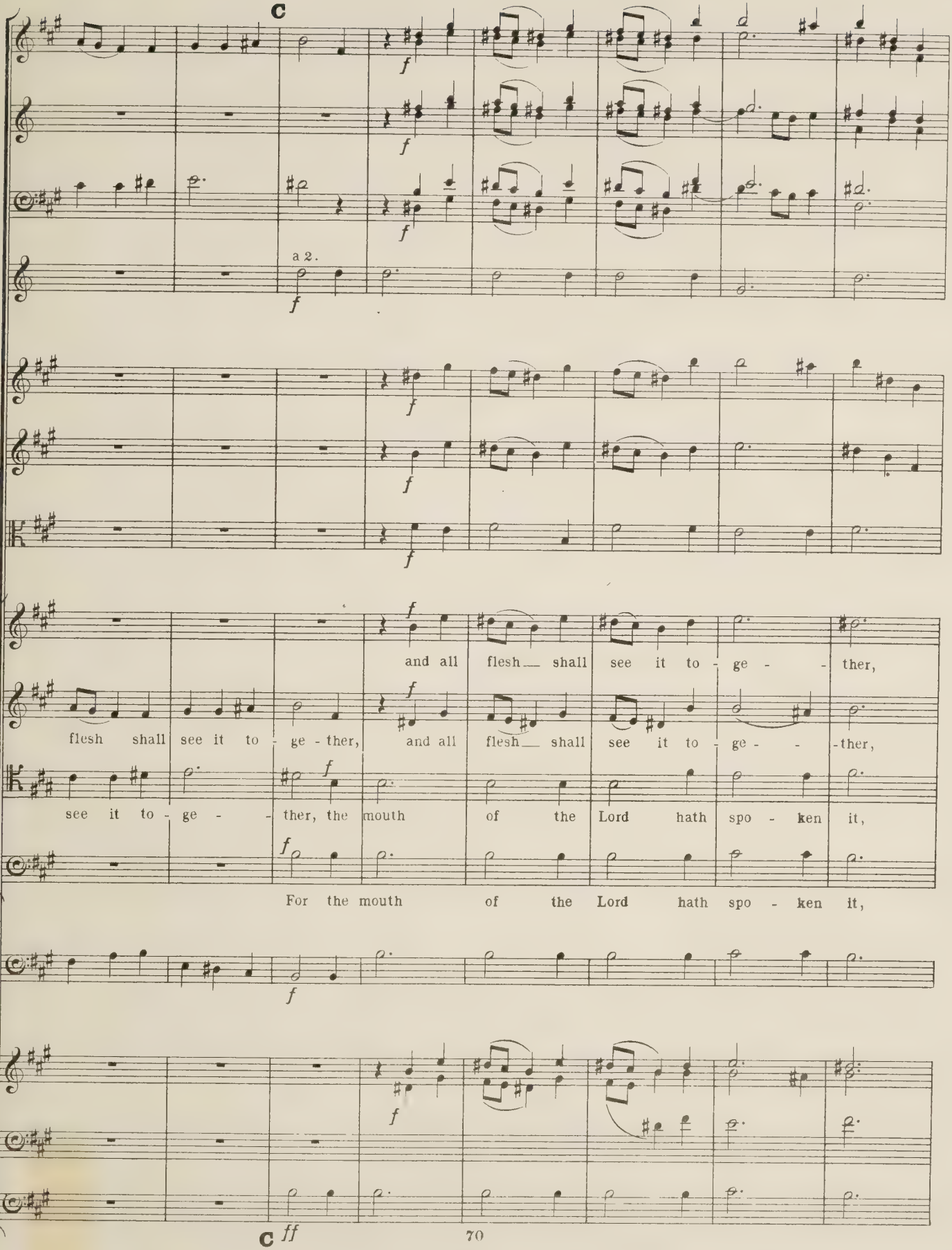
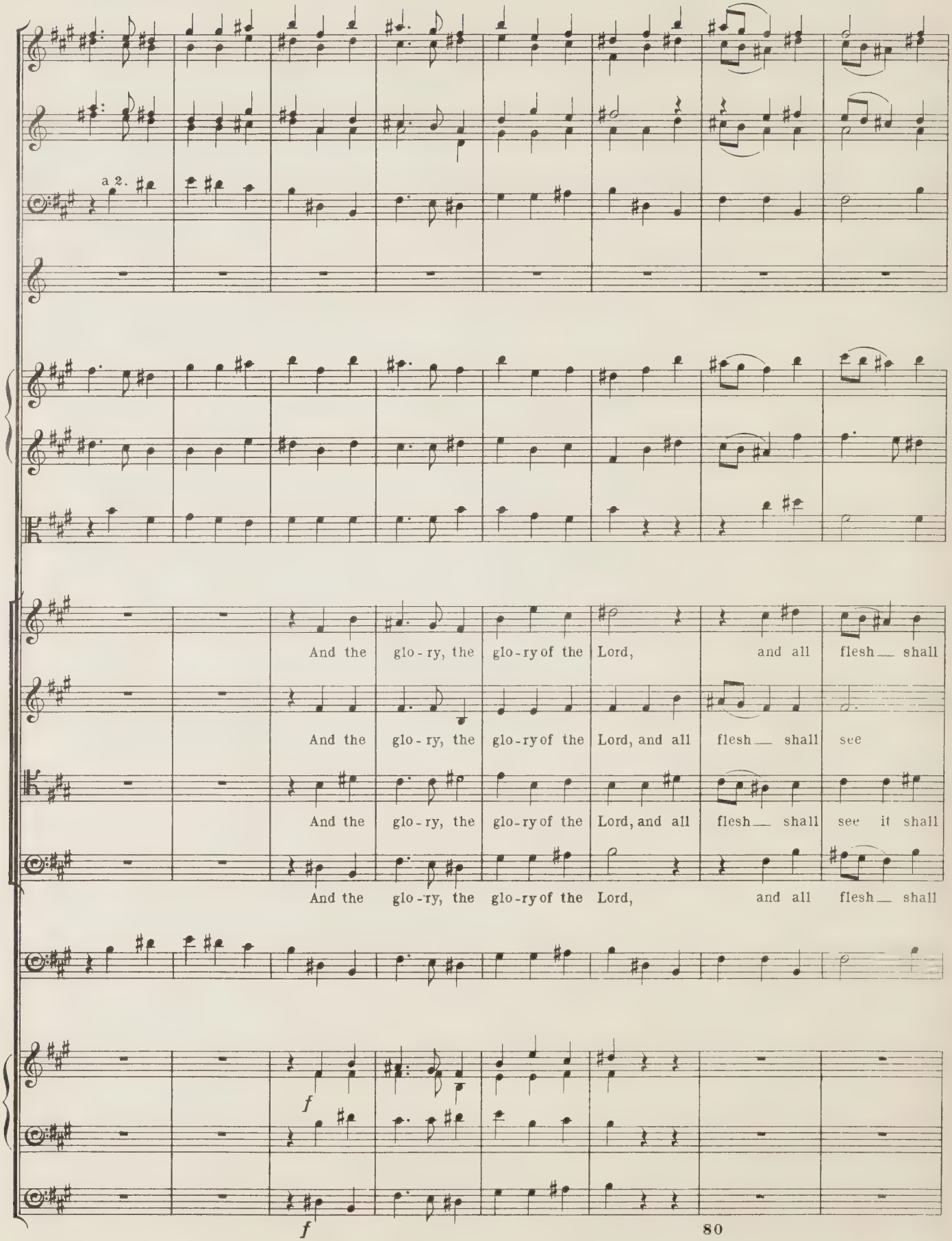

mf
mf
and the glo - ry, the glo-ry of the Lord shall be re -
shall be re - veal-ed, be re - veal -
Lord shall be re - veal - ed,
veal-ed,

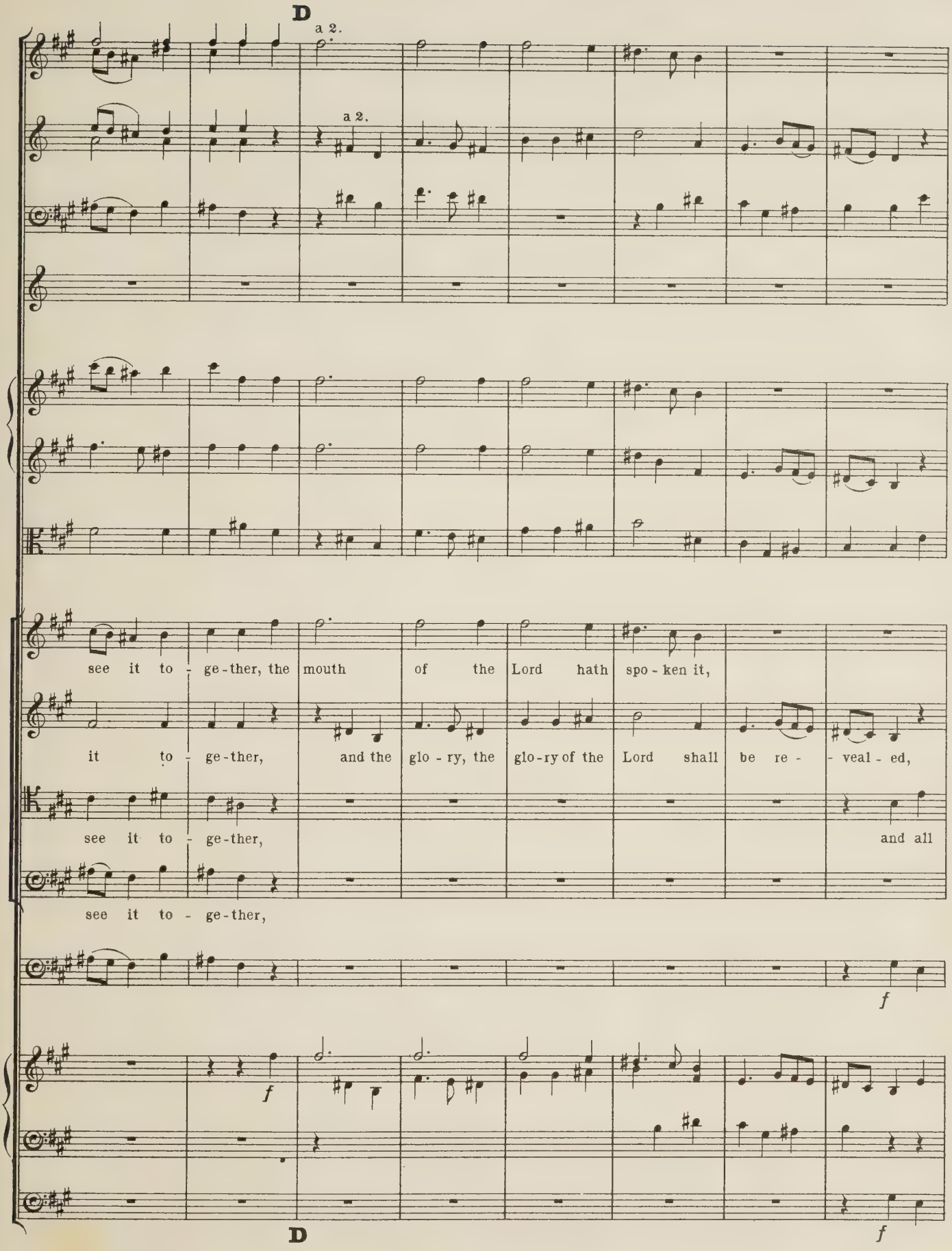

A
a 2.
- veal'd, and the glo - ry, the glo-ryof the Lord shall be re-veal - ed,
- ed, and the glo - ry, the glo-ryof the Lord shall be re-veal - ed,
and the glo - ry, the glo-ryof the Lord shall be re-veal - ed,
and the glo - ry, the glo-ryof the Lord shall be re-veal - ed,
A
40

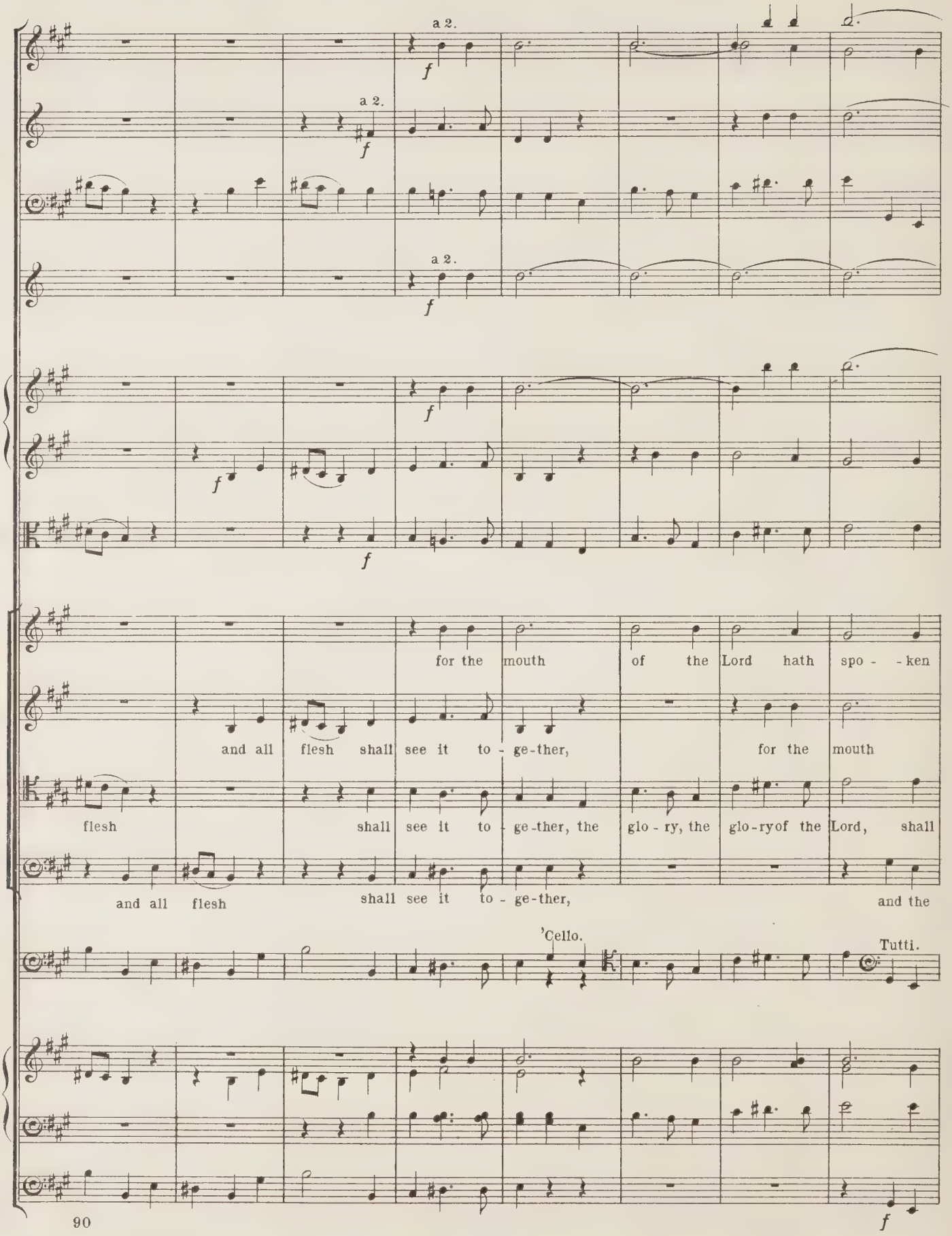

and all flesh shall see it to - ge - ther,
and all flesh shall see it to -

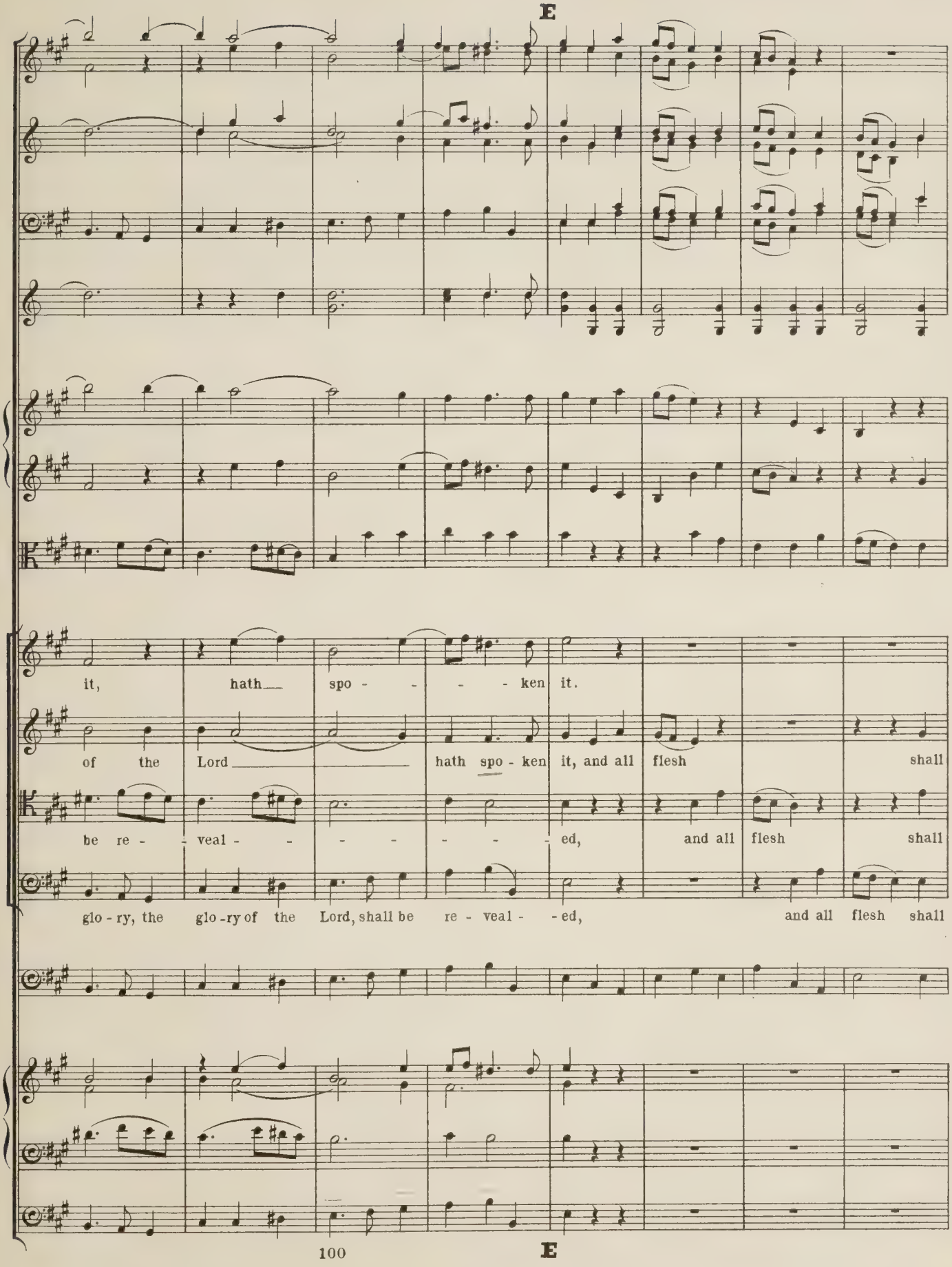

B
and all flesh shall see it to - ge - - ther;
and all flesh shall see it to - - ge - - ther;
- ge - ther; For the mouth of the Lord hath spo - ken it;
For the mouth of the Lord hath spo - ken it;
50
B

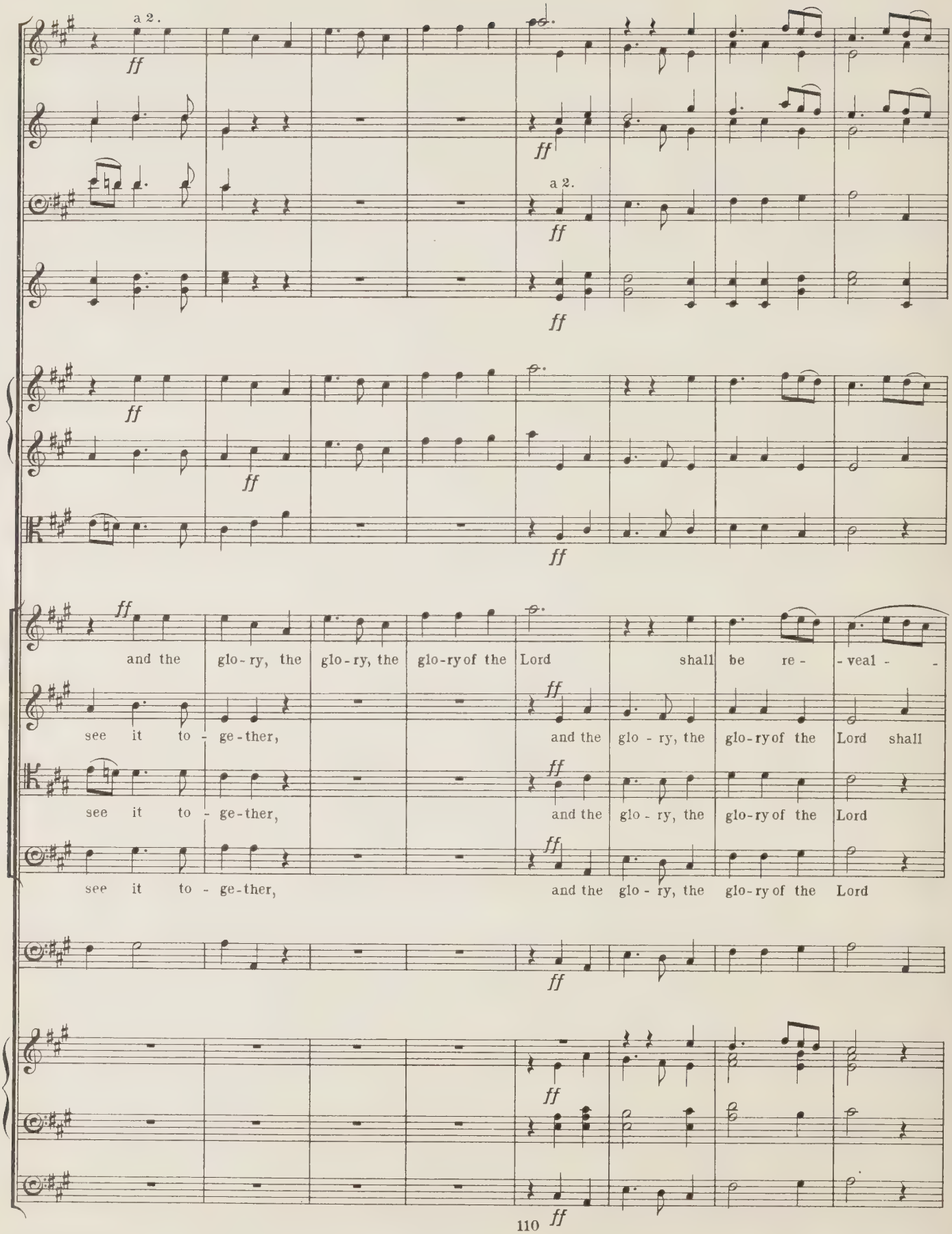

a 2.
mf
a 2.
mf
a 2.
mf
For the mouth of the Lord hath spo - ken it,
and all flesh shall see it to - ge - - ther, and all flesh and all
mf
and all flesh shall see it to - ge - - ther,
mf
and all flesh shall see it to - ge - - ther,
mf

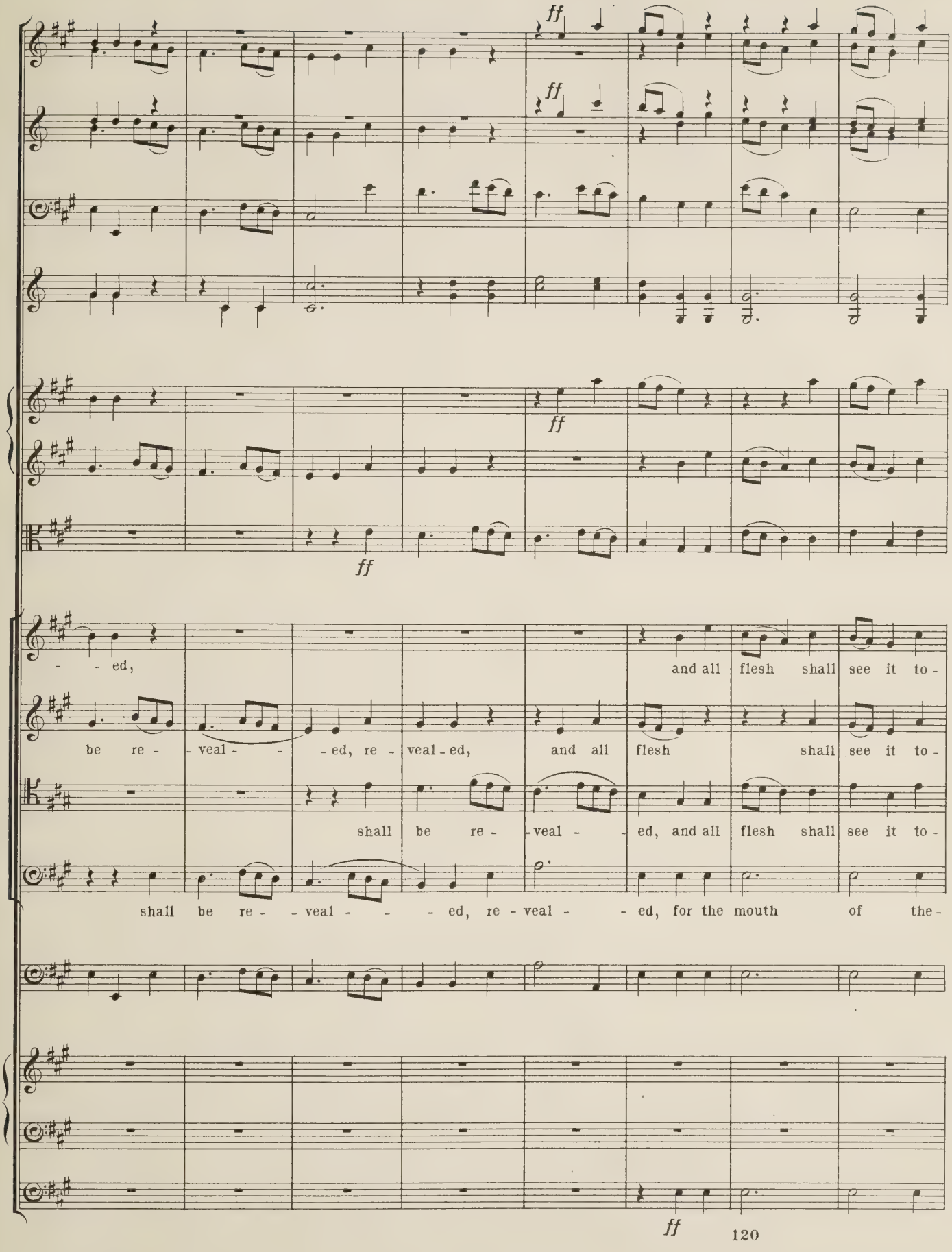

C
a 2.
and all flesh shall see it to - ge - - ther,
flesh shall see it to - ge - ther, and all flesh shall see it to - ge - - ther,
see it to - ge - - ther, the mouth of the Lord hath spo - ken it,
For the mouth of the Lord hath spo - ken it,
C ff
70

a 2.
And the glo - ry, the glo - ry of the Lord, and all flesh shall
And the glo - ry, the glo - ry of the Lord, and all flesh shall see
And the glo - ry, the glo - ry of the Lord, and all flesh shall see it shall
And the glo - ry, the glo - ry of the Lord, and all flesh shall
f
f
80

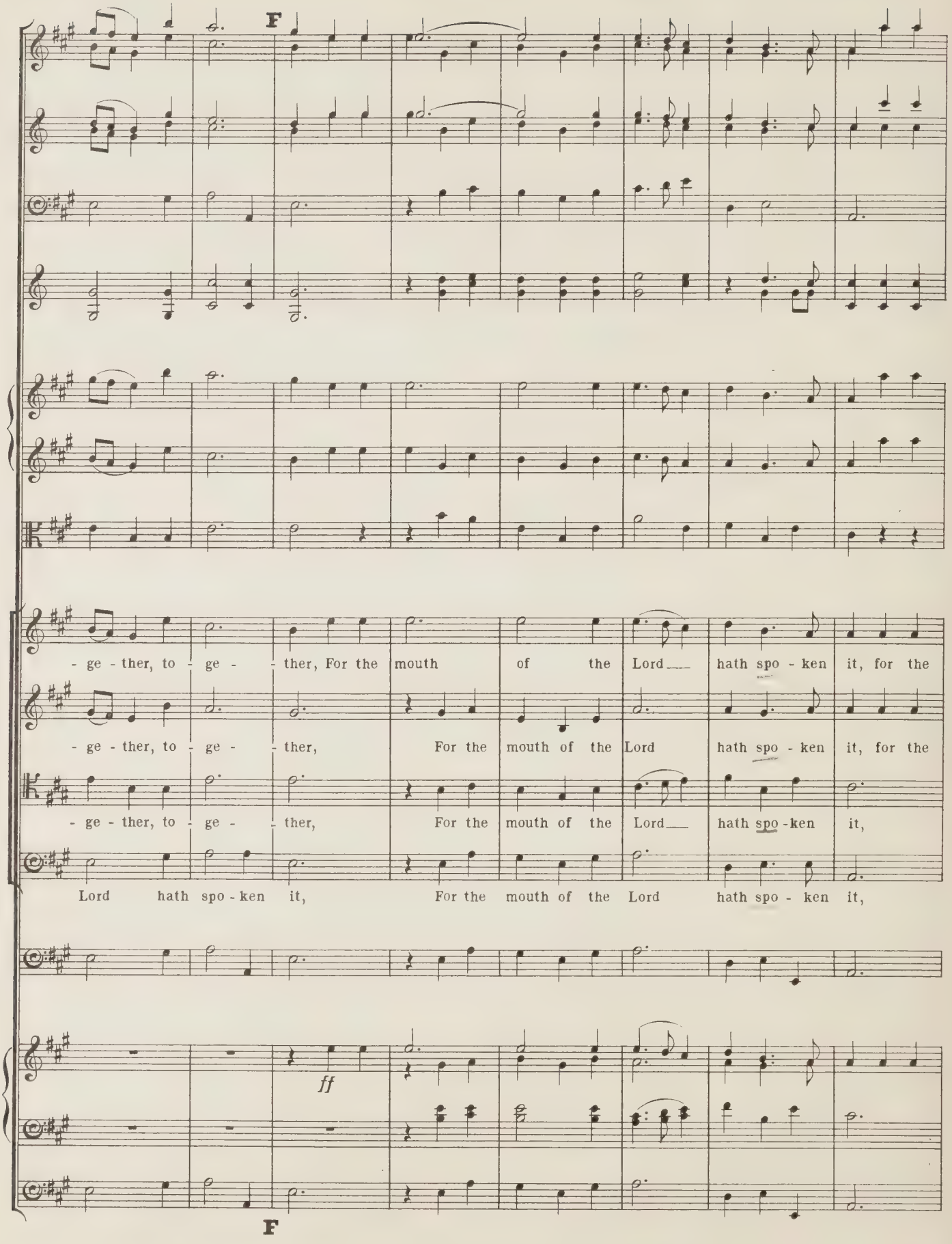

D
a 2.
a 2.
see it to - ge-ther, the mouth of the Lord hath spo - ken it,
it to - ge-ther, and the glo - ry, the glo-ry of the Lord shall be re - - veal - ed,
see it to - ge-ther, and all
see it to - ge-ther,
f
f
D
f

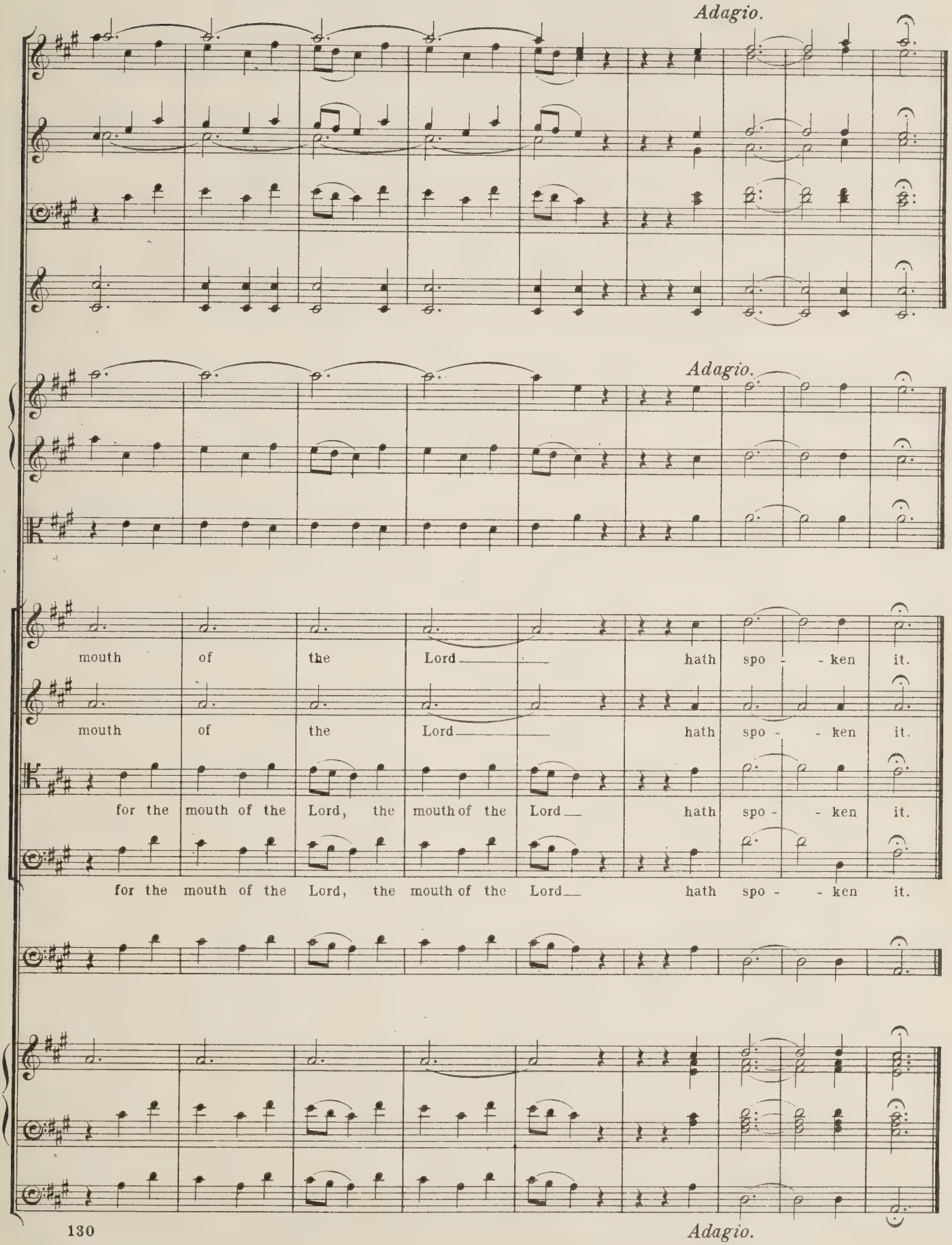

a 2.
f
a 2.
f
a 2.
f
f
f
f
for the mouth of the Lord hath spo - - ken
and all flesh shall see it to - ge-ther, for the mouth
flesh shall see it to - ge-ther, the glo - ry, the glo-ryof the Lord, shall
and all flesh shall see it to - ge-ther, and the
'Cello.
Tutti.
90
f


E
it, hath spo - - - - ken it.
of the Lord hath spo - ken it, and all flesh shall
be re - veal - - - - - - ed, and all flesh shall
glo - ry, the glo - ry of the Lord, shall be re - veal - - ed, and all flesh shall
100
E


a 2.
ff
a 2.
and the glo-ry, the glo-ry, the glo-ryof the Lord shall be re- -veal - -
see it to - ge-ther,
and the glo - ry, the glo-ryof the Lord shall
see it to - ge-ther,
and the glo - ry, the glo-ryof the Lord
see it to - ge-ther,
and the glo - ry, the glo-ryof the Lord
110


ff
ff
ff
ff
- - ed,
and all flesh shall see it to -
be re - - veal - - - ed, re - veal - ed,
and all flesh shall see it to -
shall be re - veal - - ed, and all flesh shall see it to -
shall be re - - veal - - - ed, re - veal - - ed, for the mouth of the -
ff
120

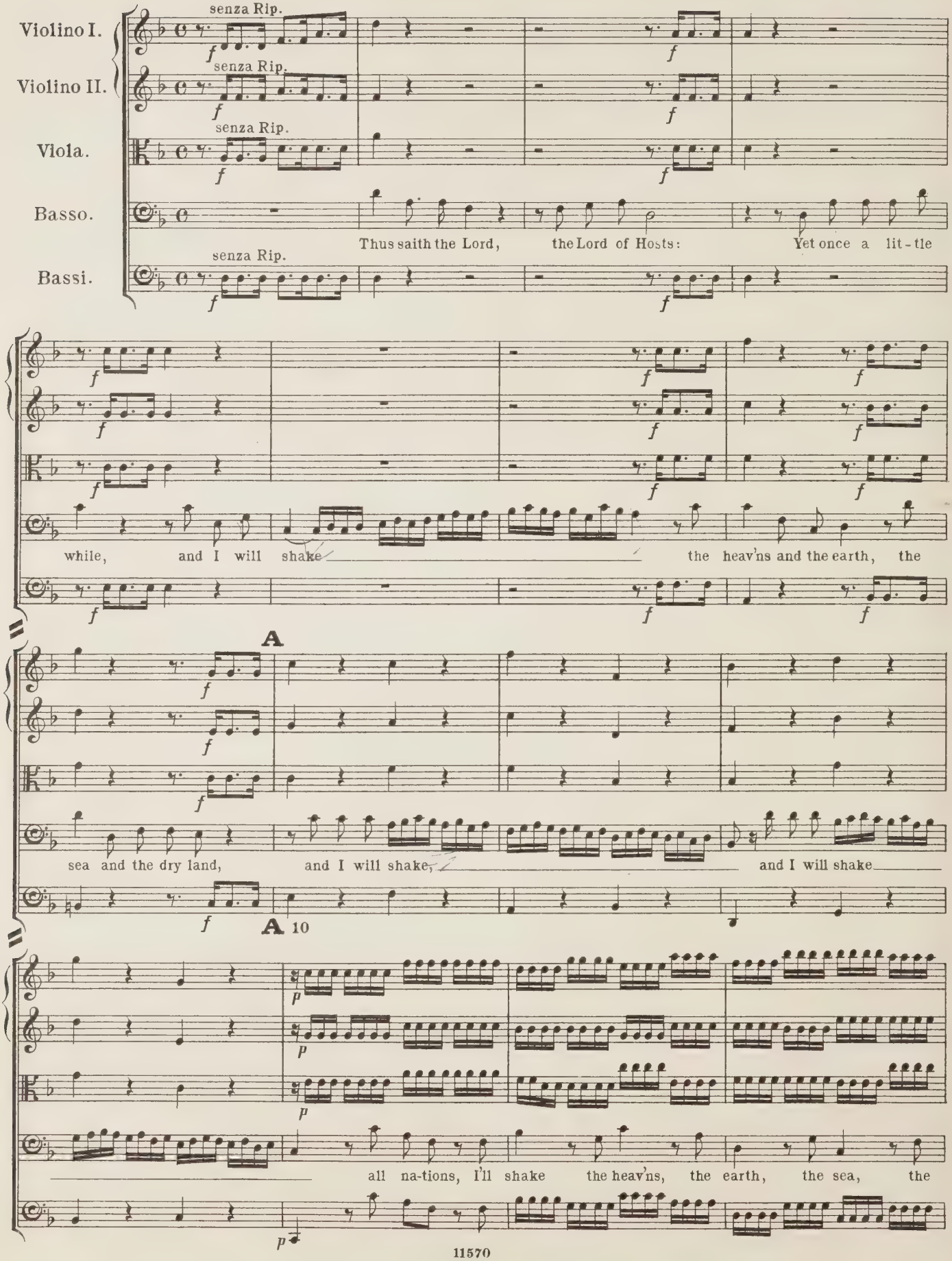

F
- ge - ther, to - ge - - ther, For the mouth of the Lord hath spo - ken it, for the
- ge - ther, to - ge - - ther, For the mouth of the Lord hath spo - ken it, for the
- ge - ther, to - ge - - ther, For the mouth of the Lord hath spo - ken it,
Lord hath spo - ken it, For the mouth of the Lord hath spo - ken it,
ff
F

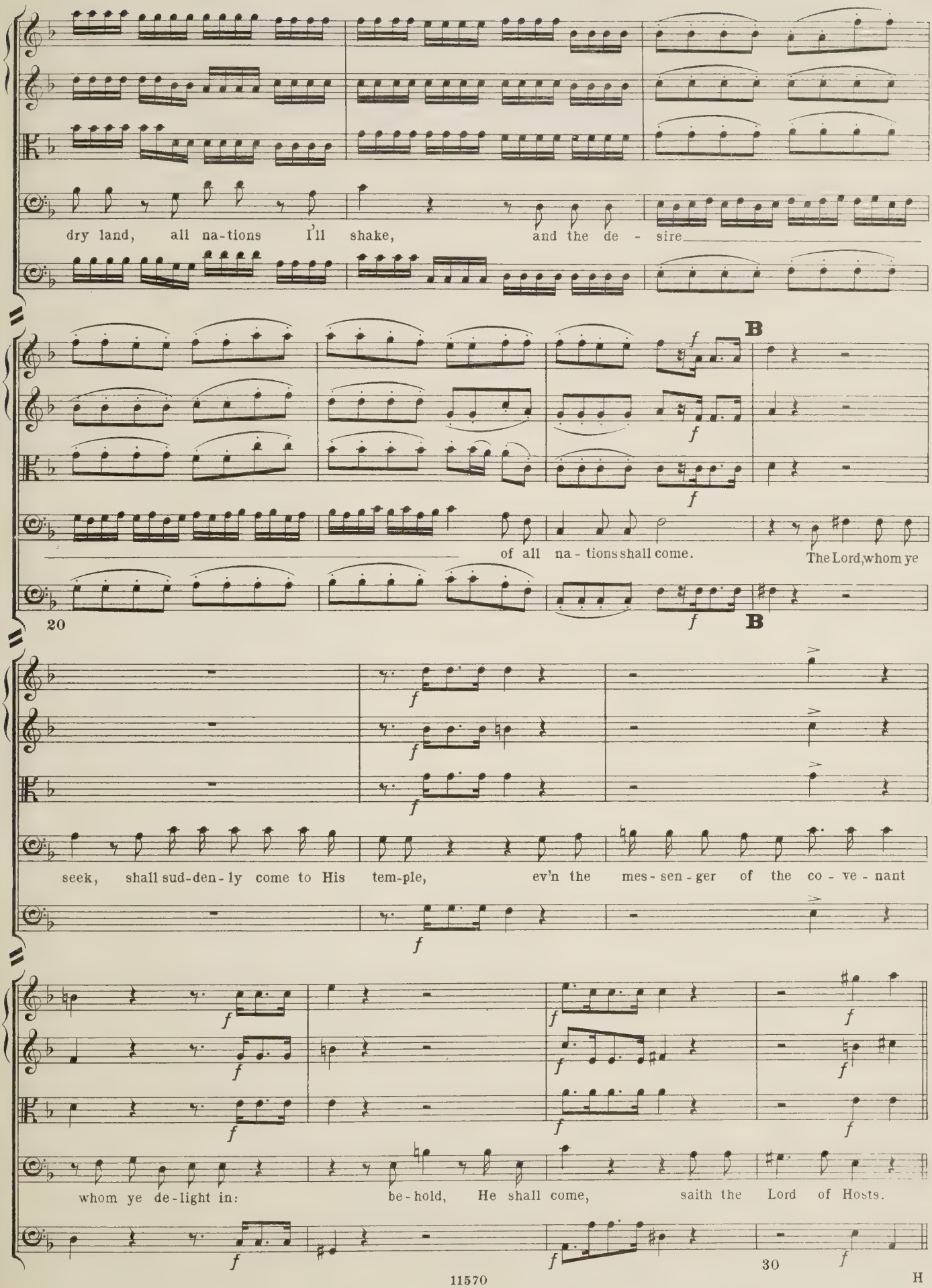

Adagio.
Adagio.
mouth of the Lord hath spo - ken it.
mouth of the Lord hath spo - ken it.
for the mouth of the Lord, the mouth of the Lord hath spo - ken it.
for the mouth of the Lord, the mouth of the Lord hath spo - ken it.
Adagio.

Nº 5. RECIT. THUS SAITH THE LORD.

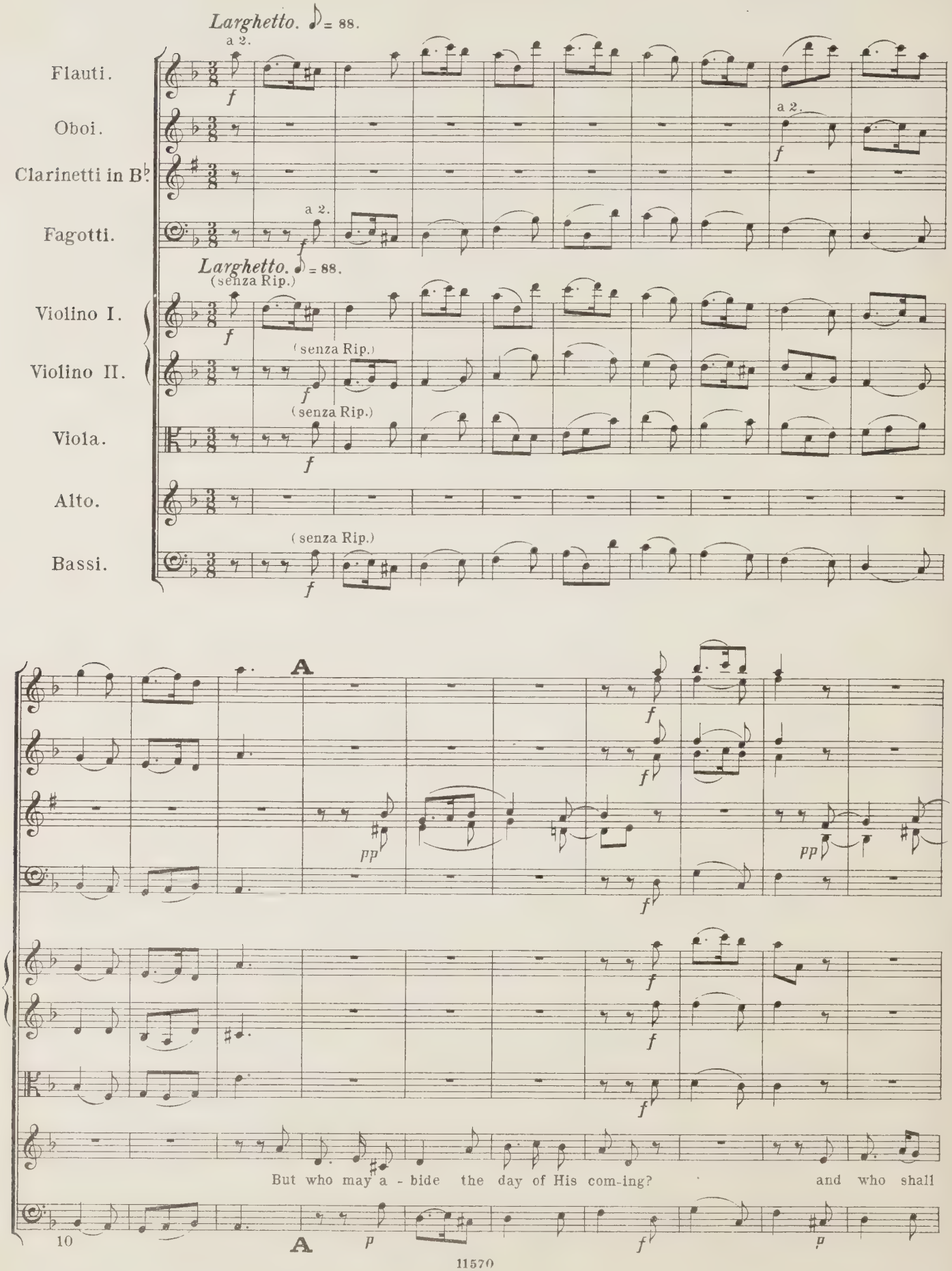
(Accompd)

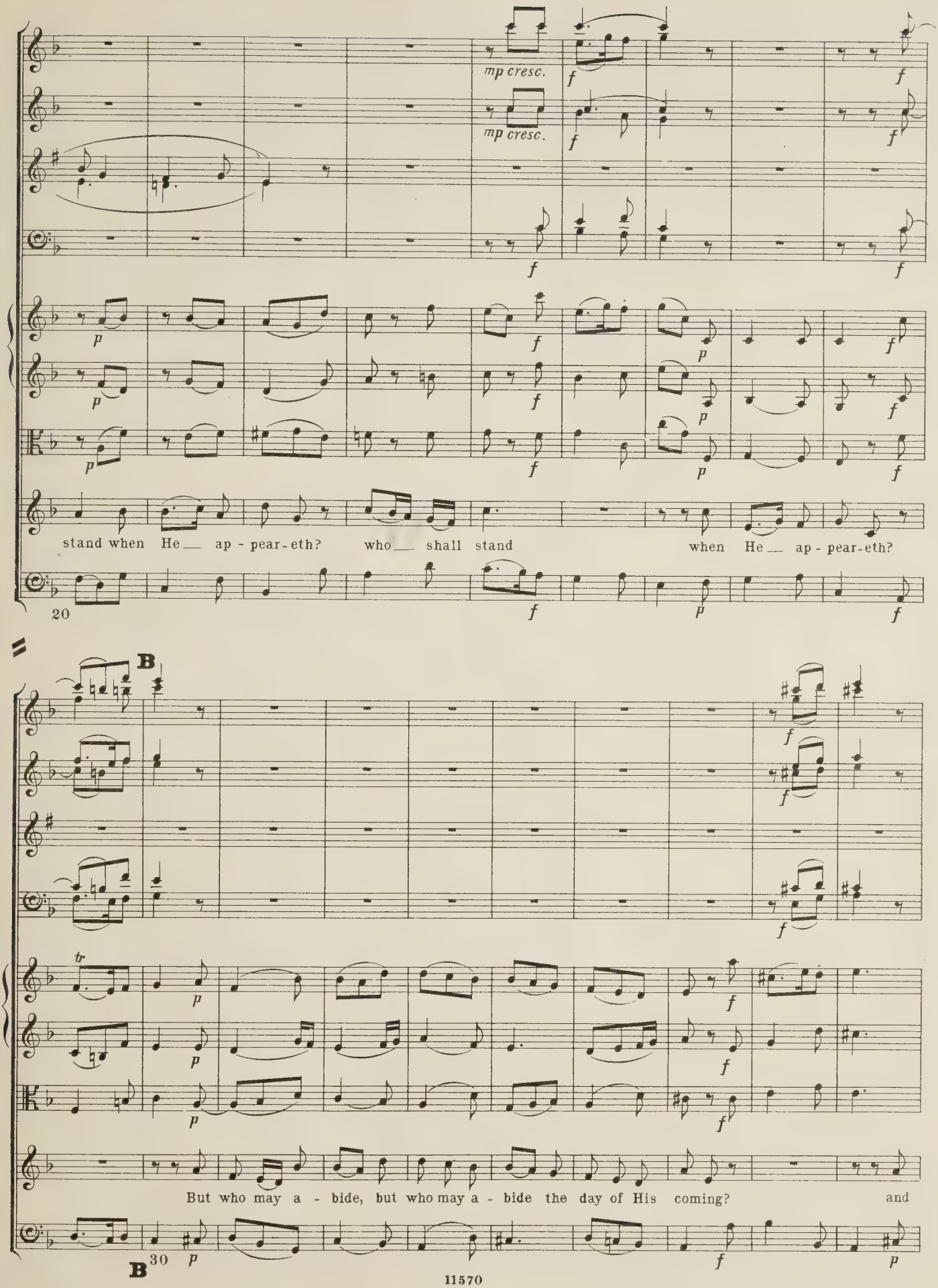
Allegro maestoso. ♩ = 76.

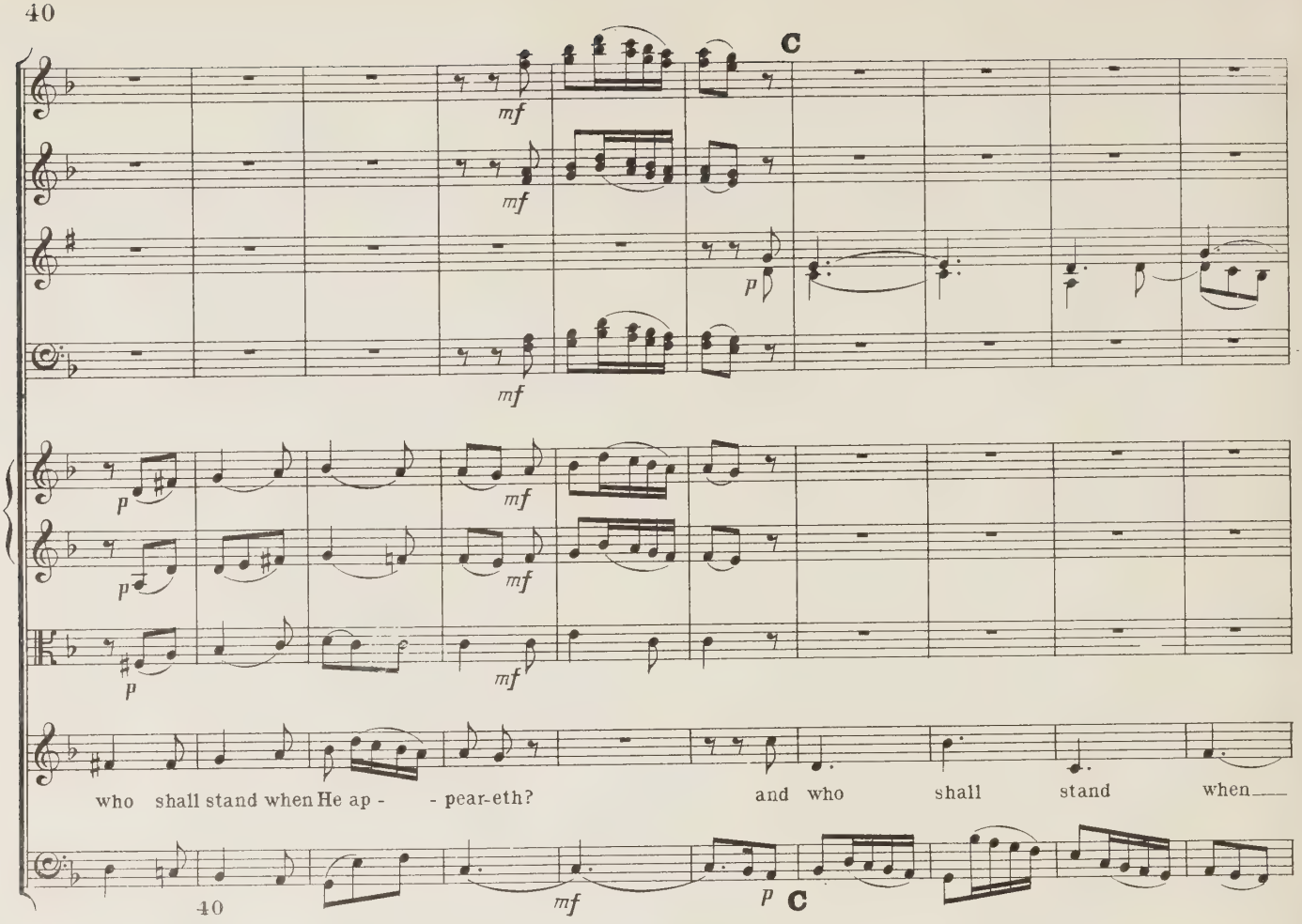

Violino I.
Violino II.
Viola.
Basso.
Bassi.
senza Rip.
f
Thus saith the Lord, the Lord of Hosts: Yet once a lit-tle
while, and I will shake the heav'ns and the earth, the
A
sea and the dry land, and I will shake, and I will shake
A 10
p
all na-tions, I'll shake the heav'ns, the earth, the sea, the

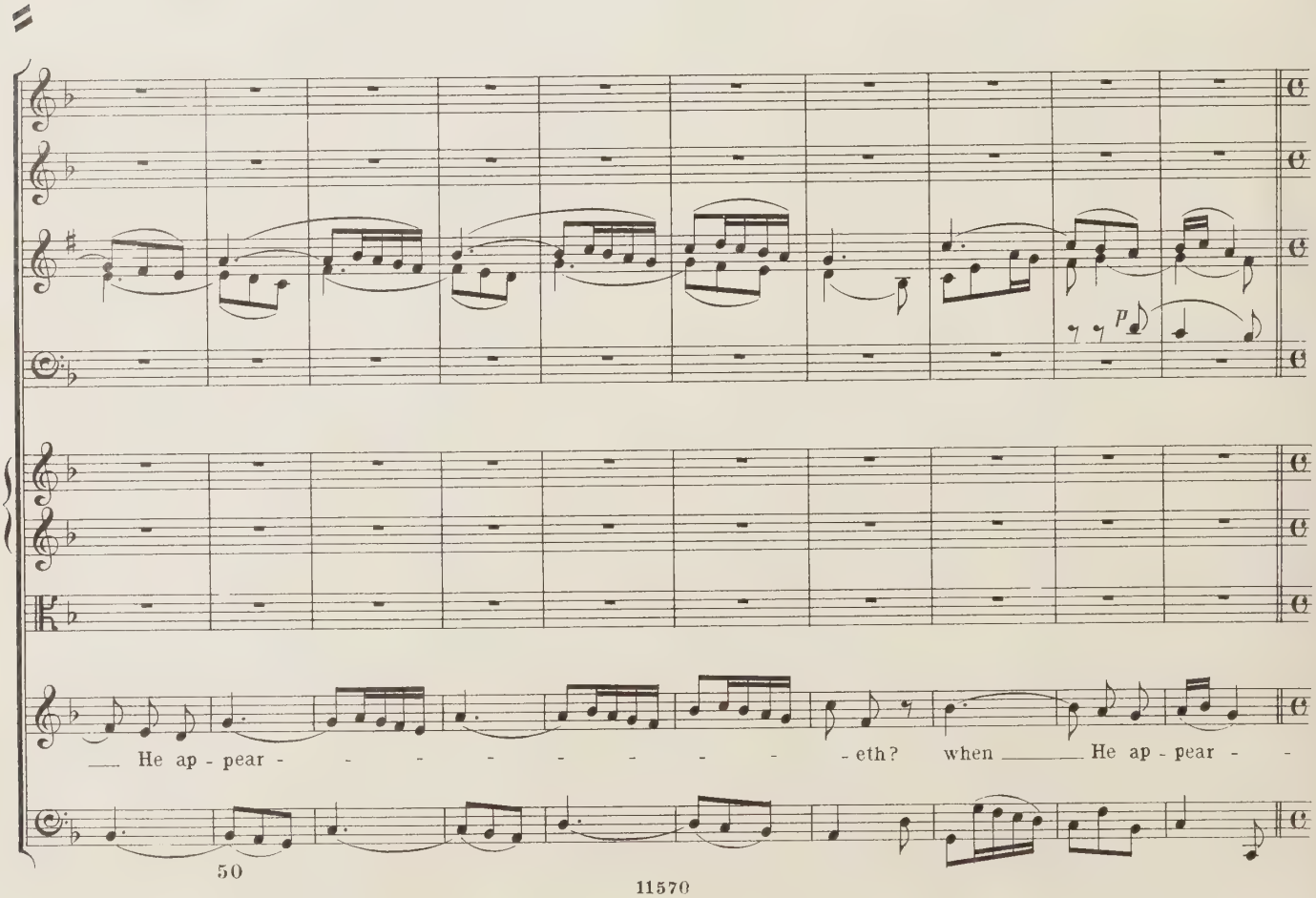

dry land, all na-tions I'll shake, and the de - sire
B
of all na - tions shall come. The Lord, whom ye
20
B
seek, shall sud-den-ly come to His tem-ple, ev'n the mes-sen-ger of the co - ve - nant
whom ye de-light in: be-hold, He shall come, saith the Lord of Hosts.
30

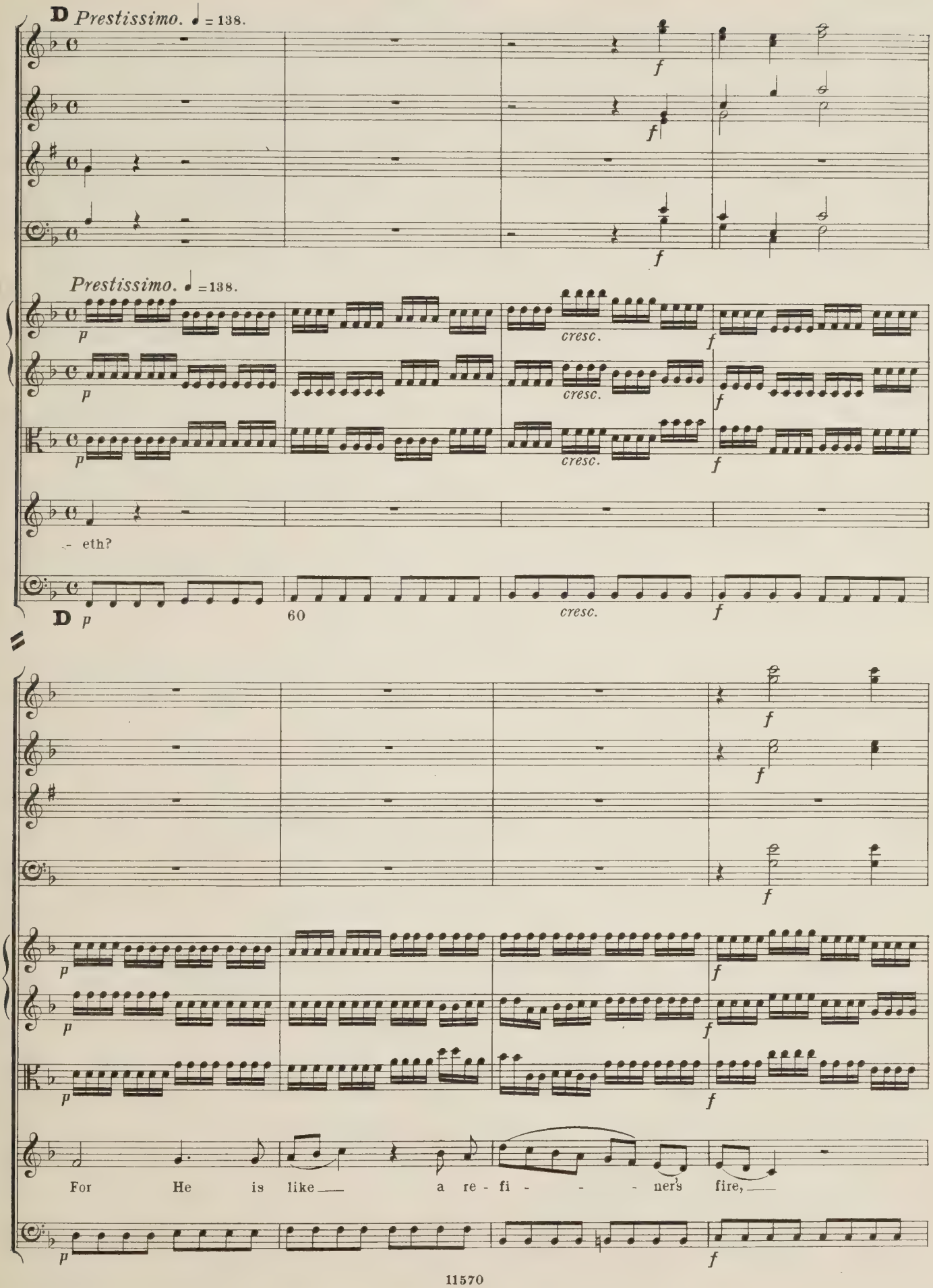
Nº 6. AIR. BUT WHO MAY ABIDE THE DAY OF HIS COMING?

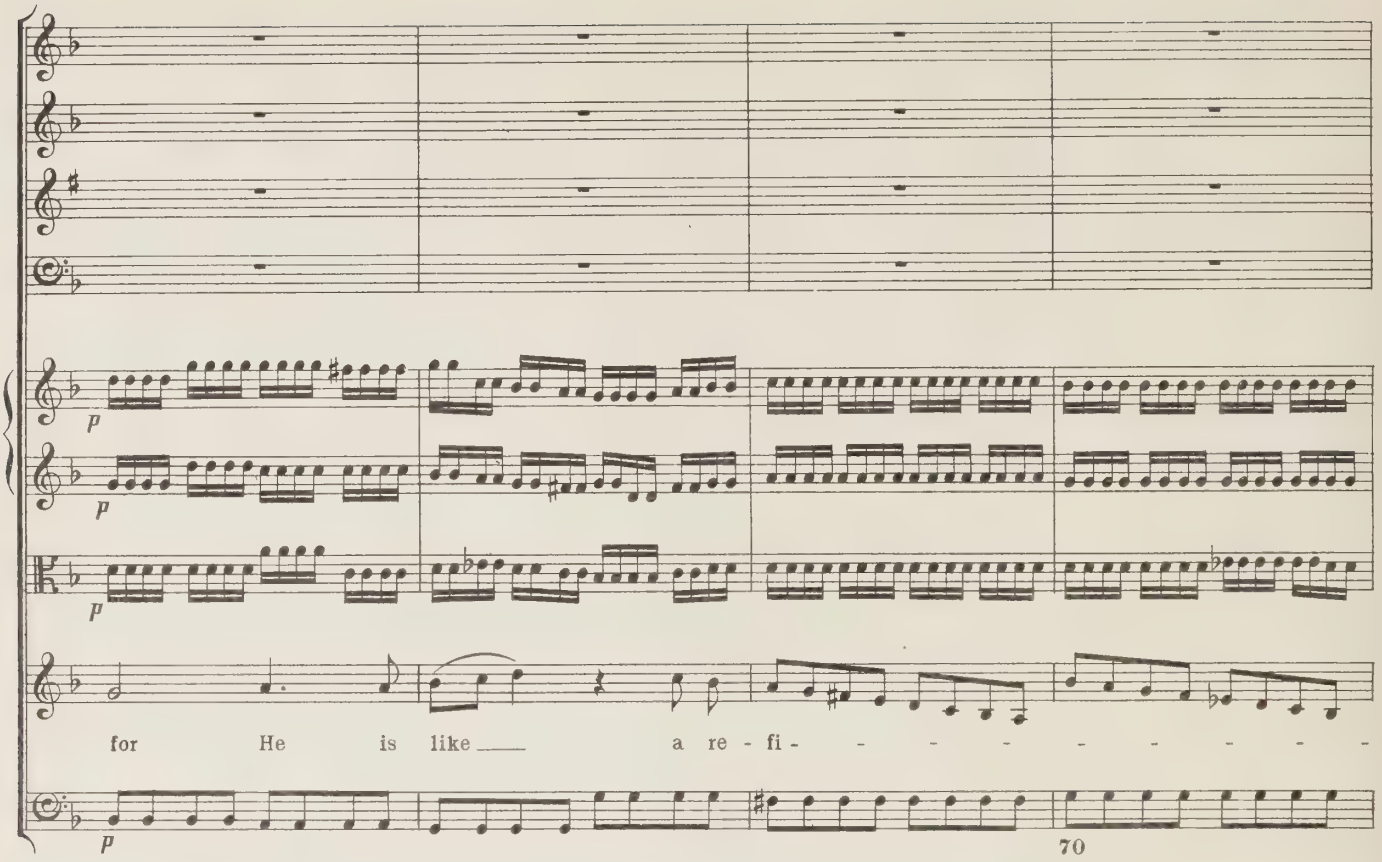


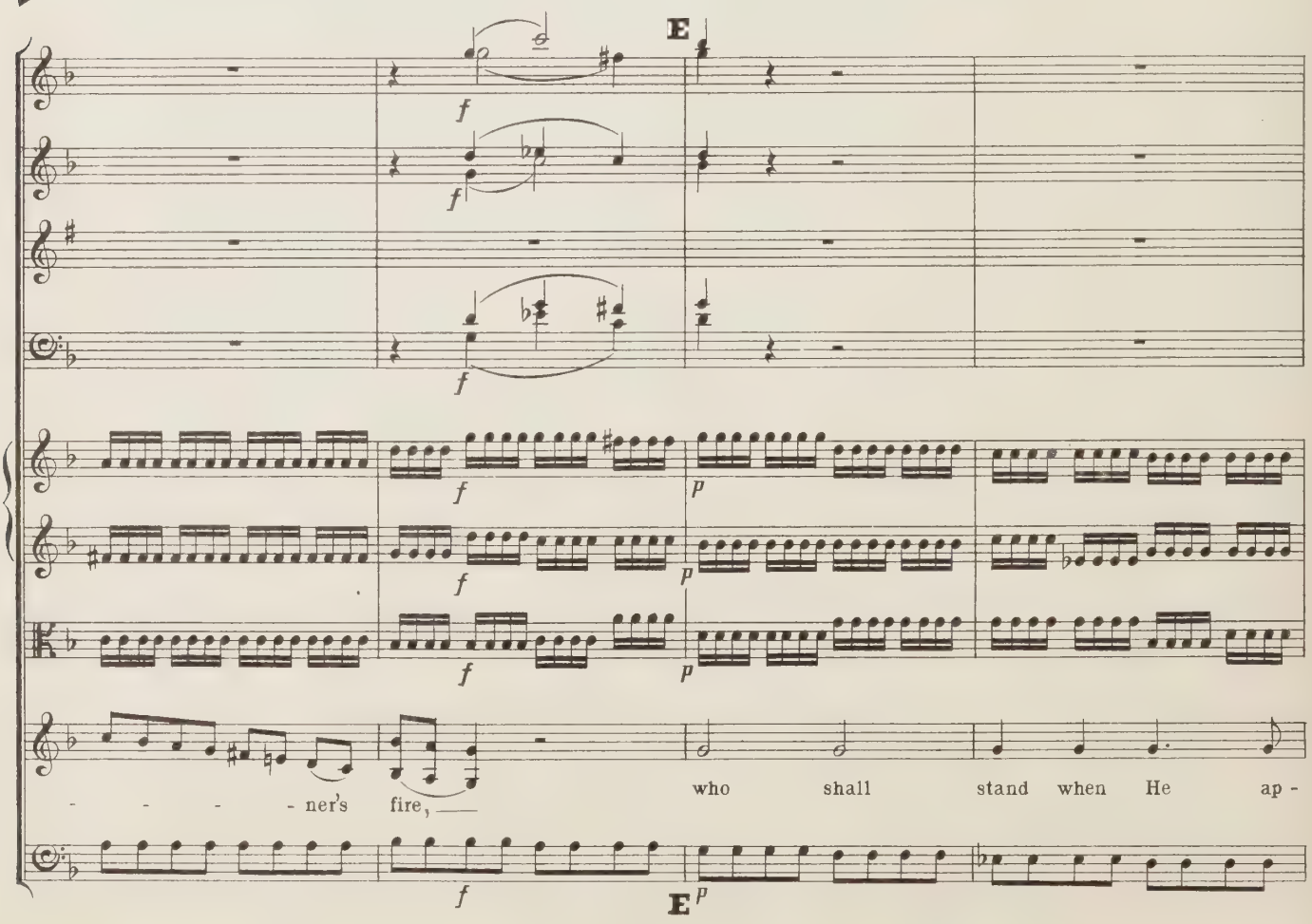

mp cresc.
mp cresc.
stand when He ap - pear-eth? who shall stand when He ap - pear-eth?
20
B
tr
But who may a - bide, but who may a - bide the day of His coming? and
B 30

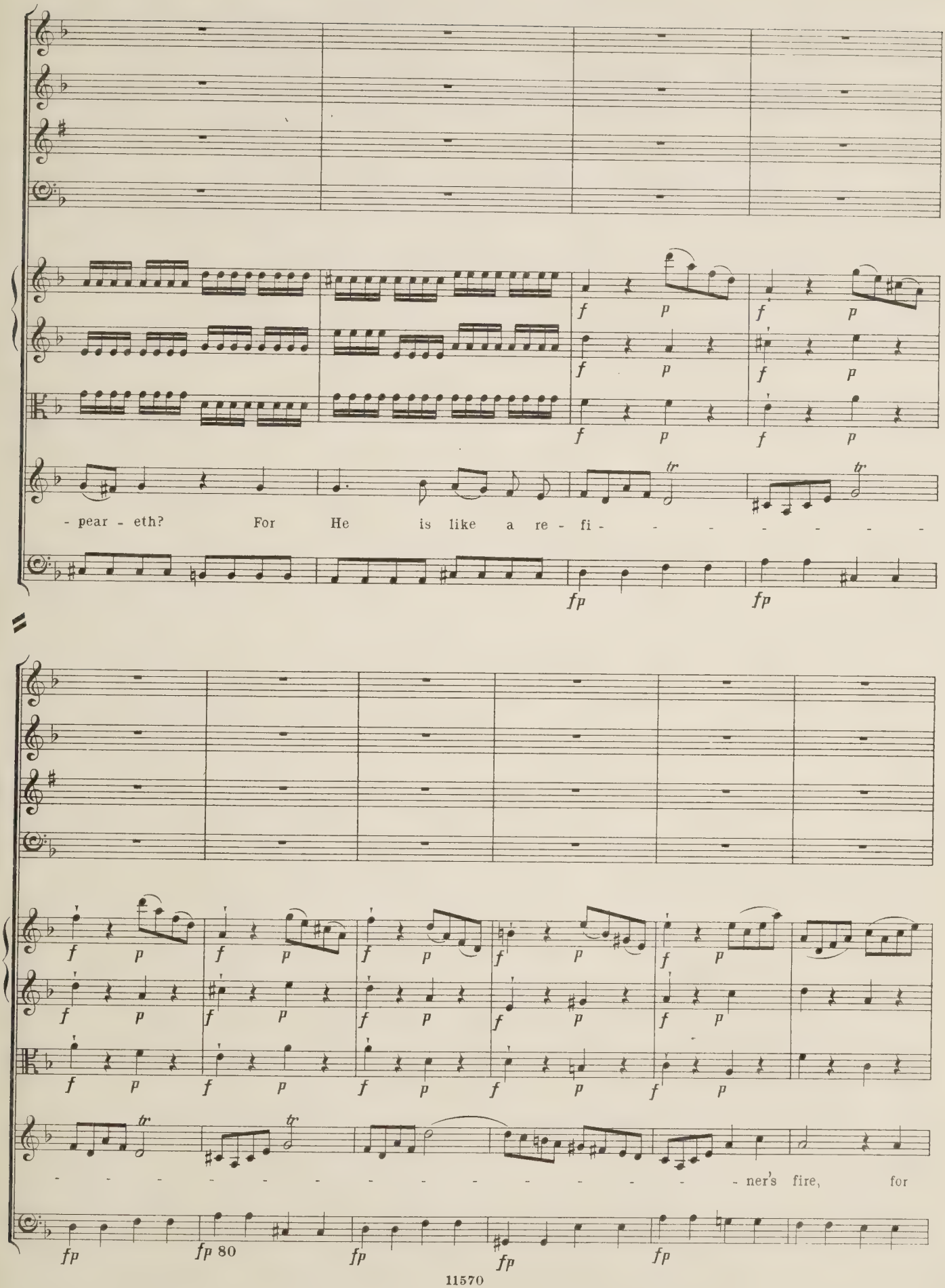
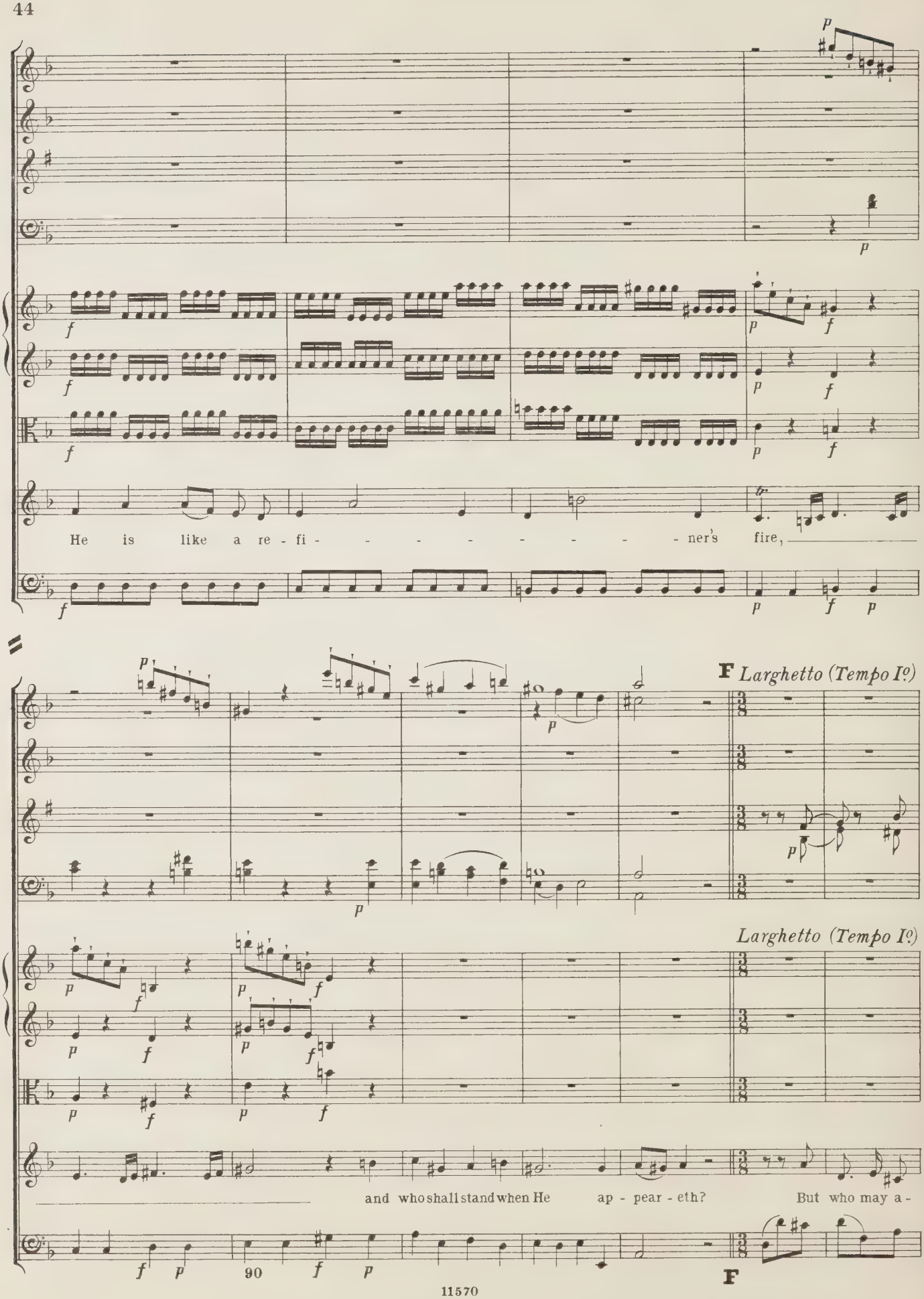

C
mf
p
who shall stand when He ap - - pear-eth?
and who shall stand when
40
C

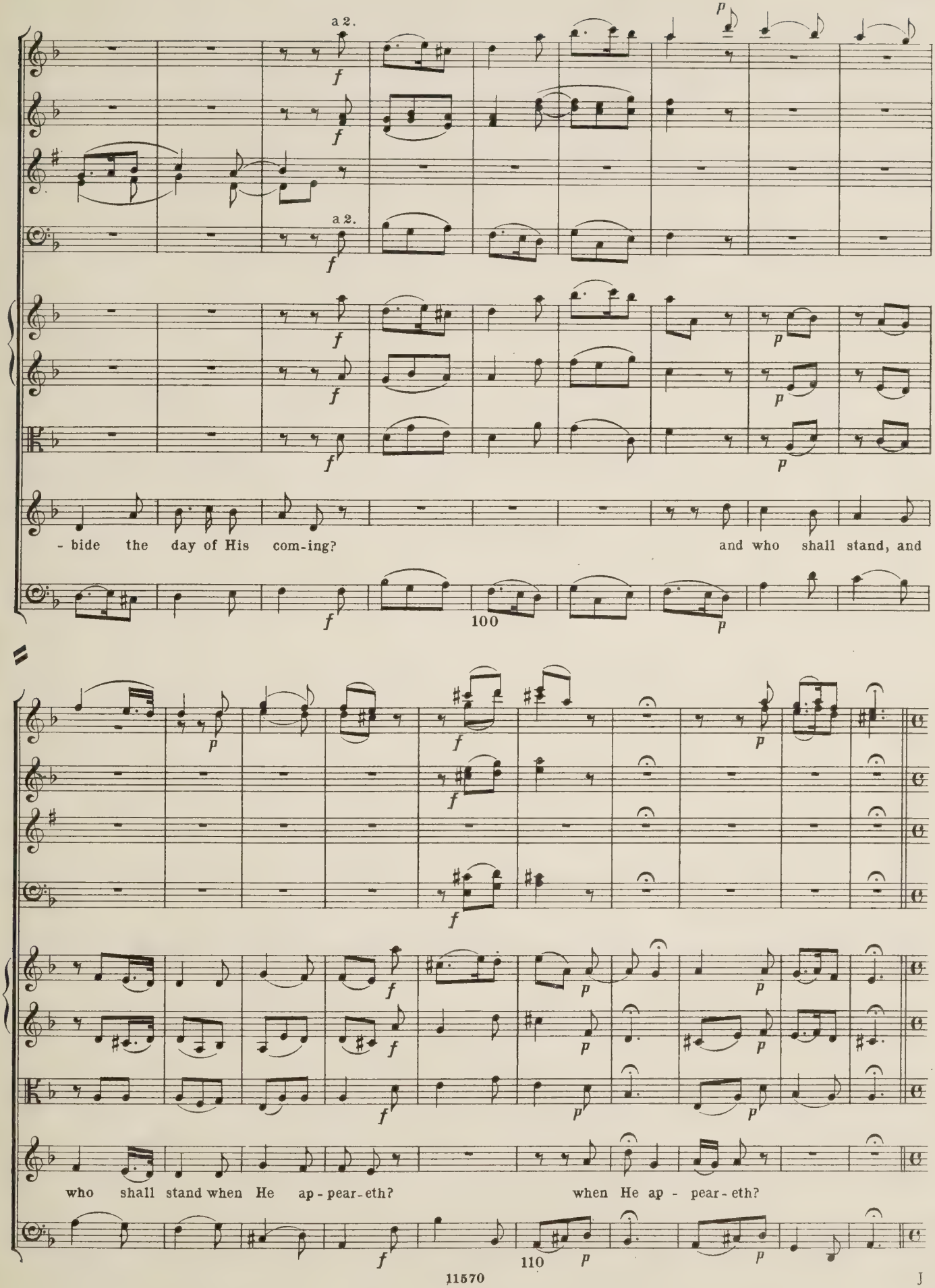

p
He ap - pear - - - - - - - - - eth? when He ap - pear - -
50

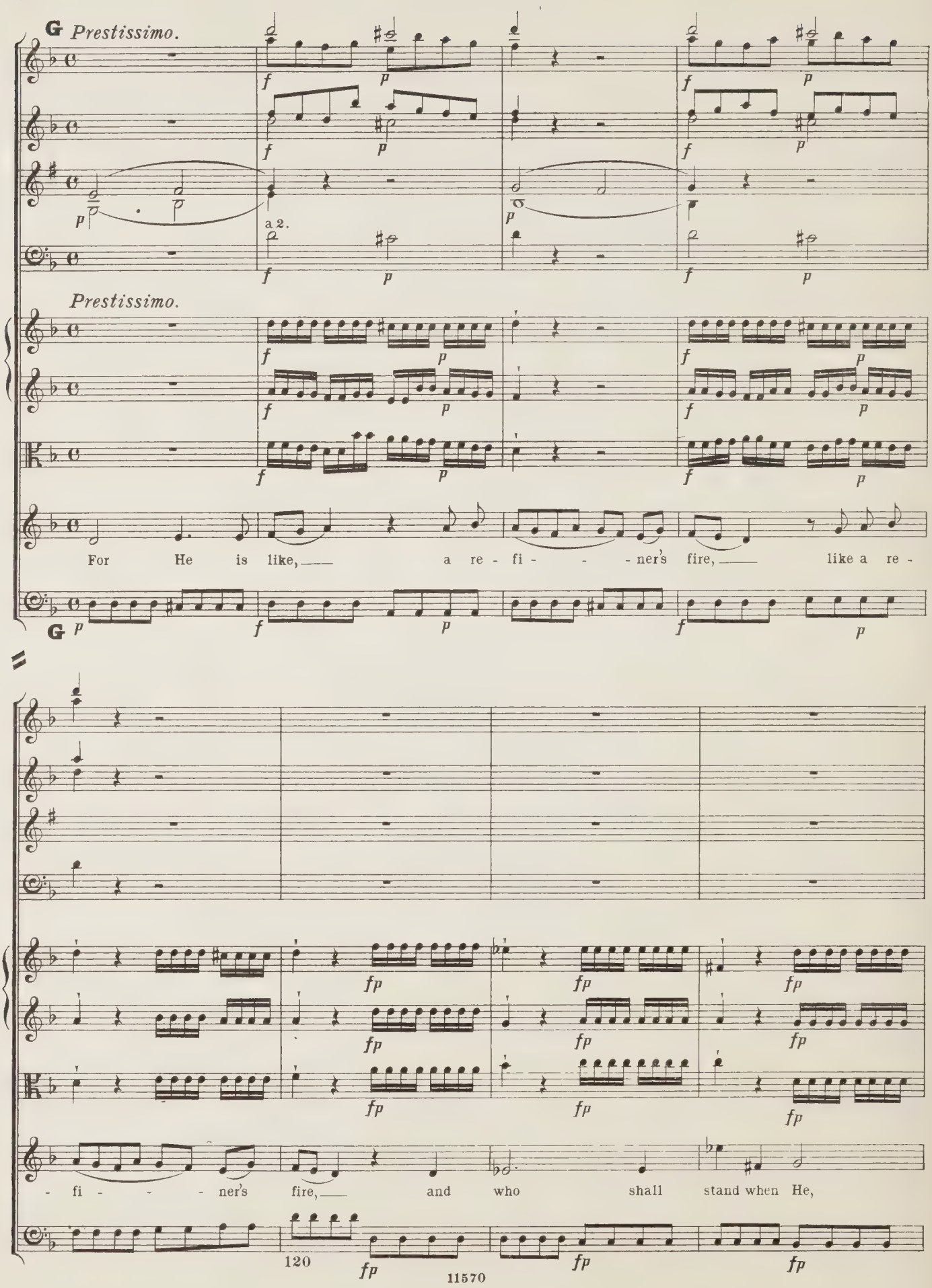

D Prestissimo. ♩ = 138.
Prestissimo. ♩ = 138.
cresc.
- eth?
60
For He is like a re - fi - - - ner's fire,

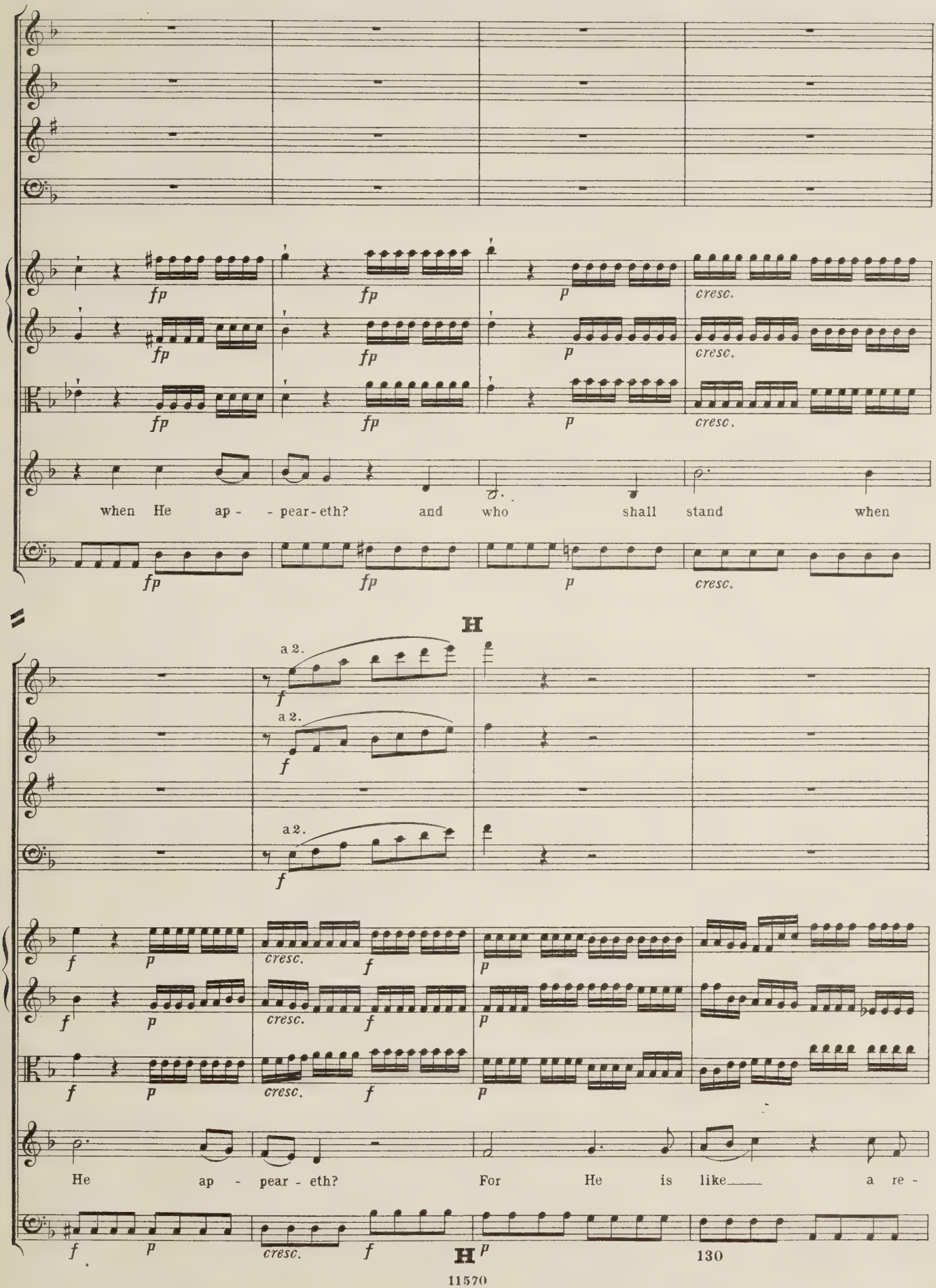

for He is like a re - fi - - - - - - - - -
70

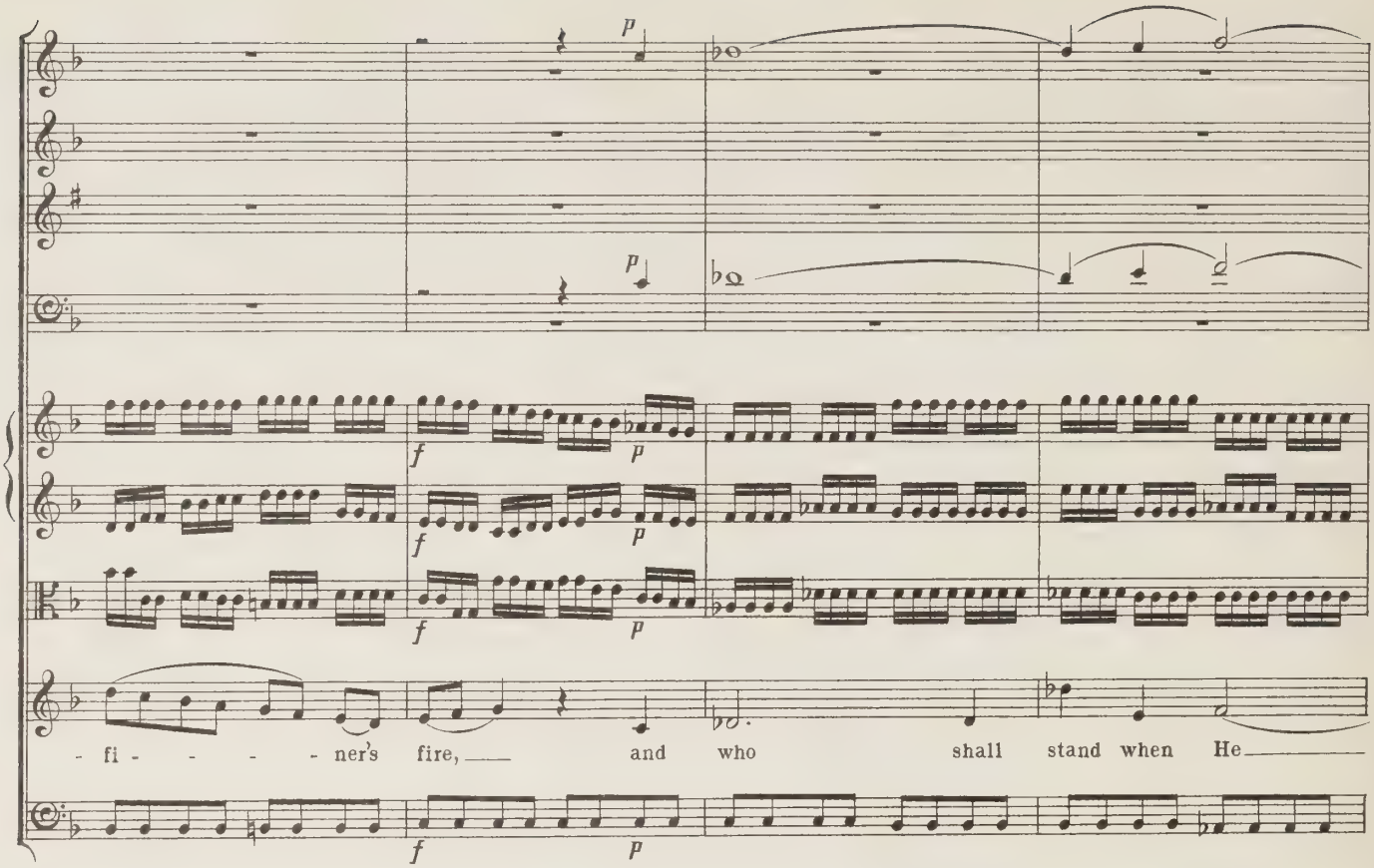

E
- - - - - ner's fire,
who shall stand when He ap -
E

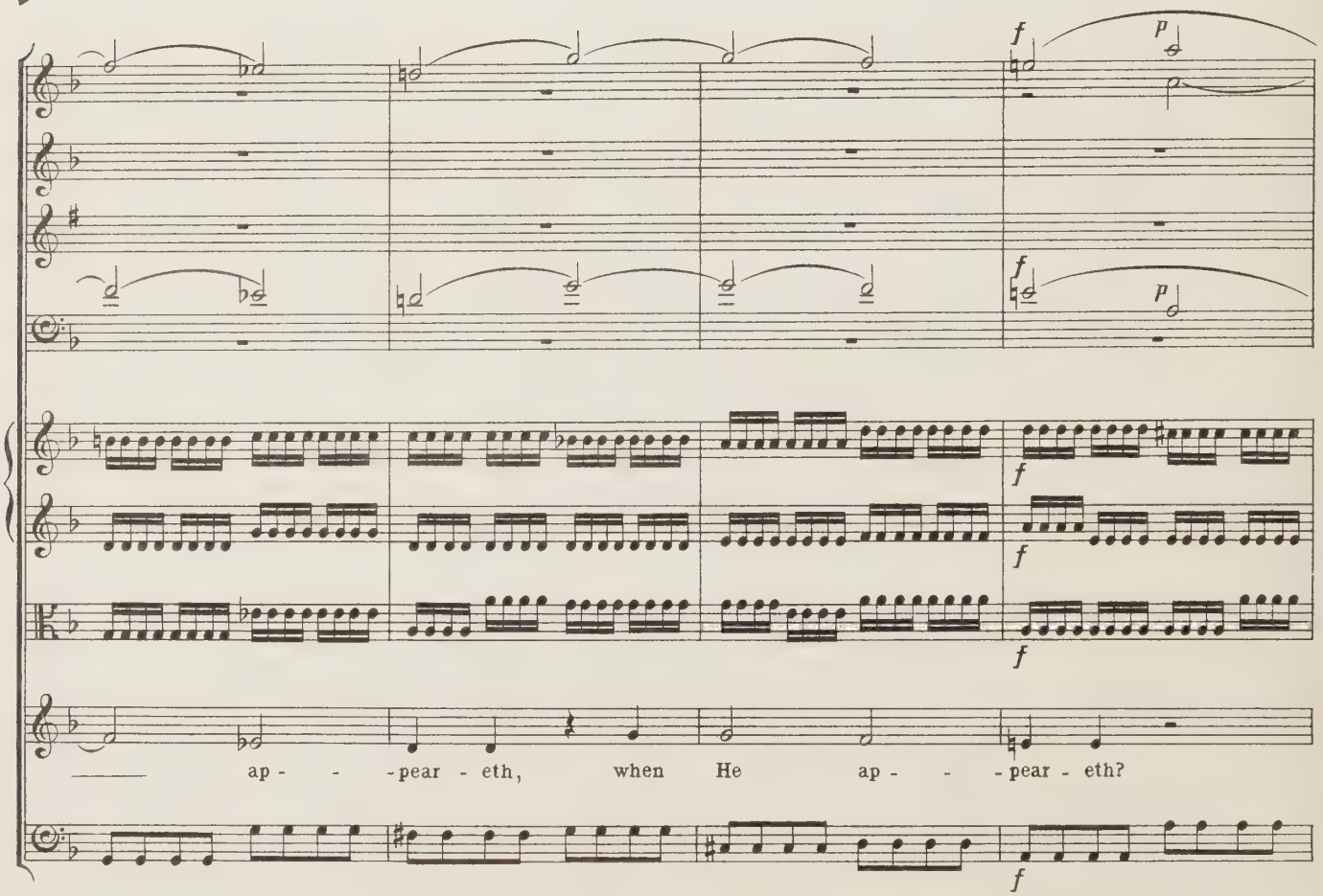

- pear - eth? For He is like a re - fi - - - - - - - - -
- - - - - - - - -

He is like a re - fi - - - - - - - - - ner's fire,
F Larghetto (Tempo Io)
Larghetto (Tempo Io)
and who shall stand when He ap - pear - eth? But who may a -
90
F

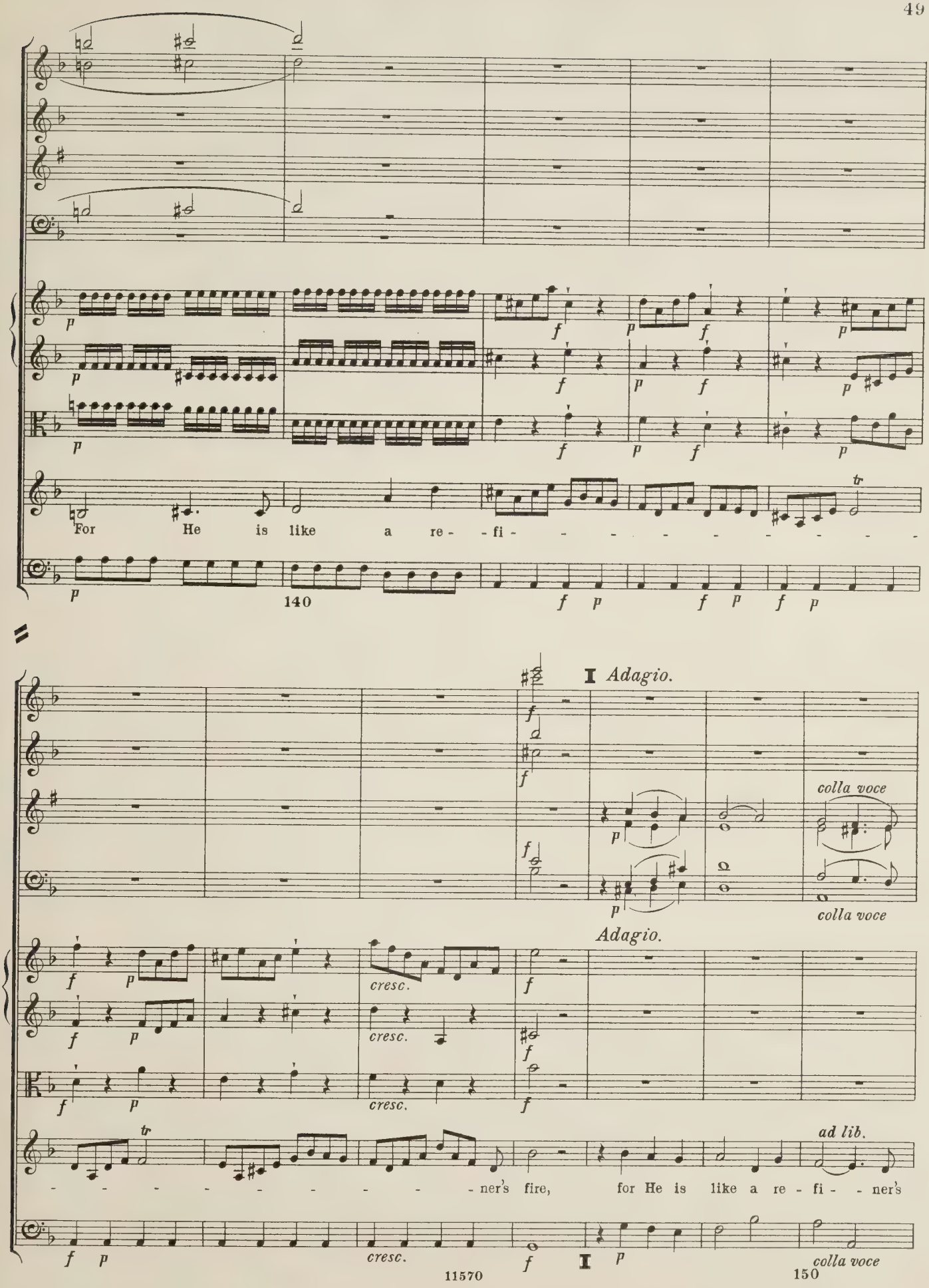

a 2.
a 2.
- bide the day of His com-ing?
and who shall stand, and
100
who shall stand when He ap - pear - eth?
when He ap - pear - eth?
110

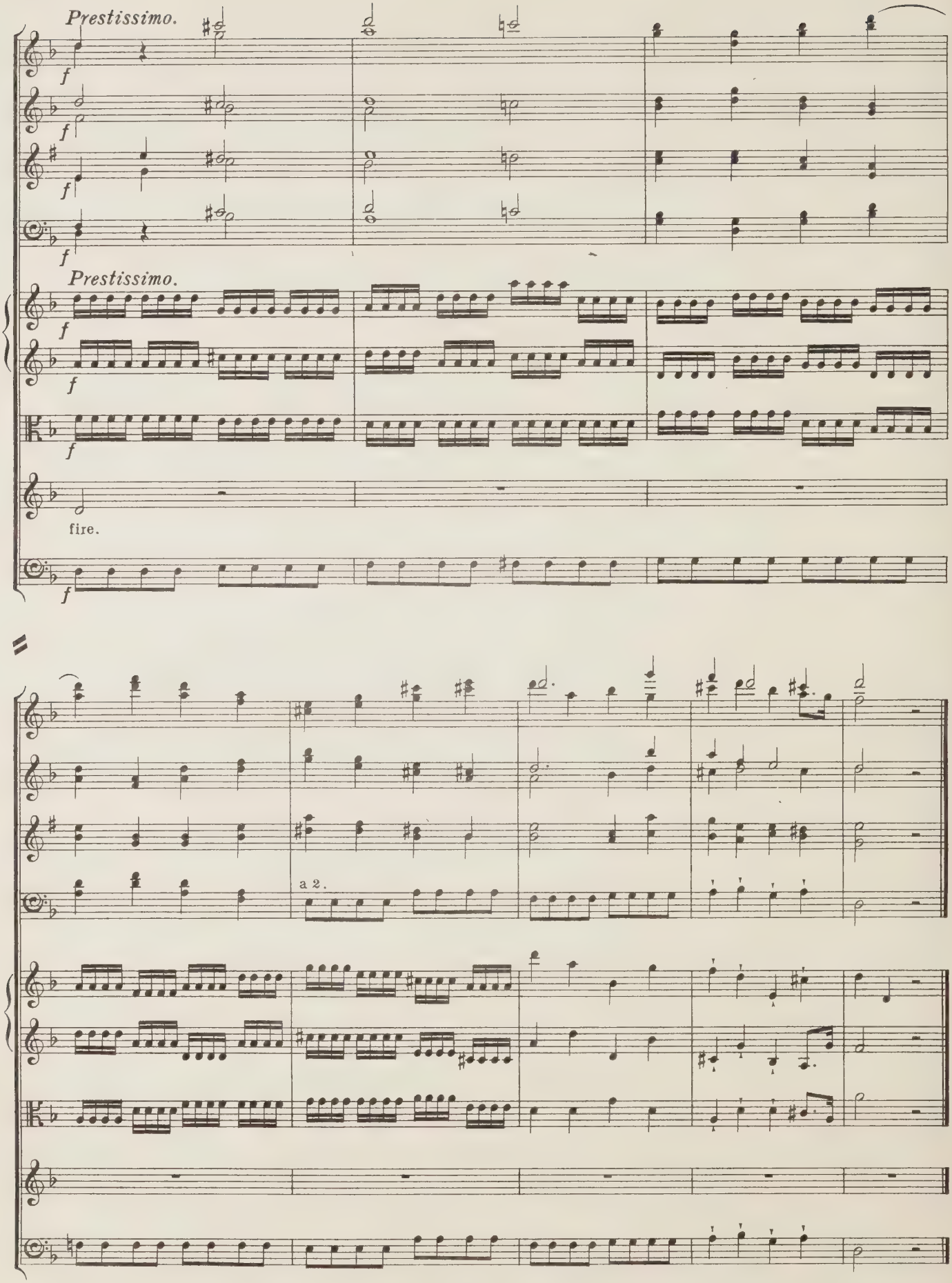

G Prestissimo.
a 2.
Prestissimo.
For He is like, a re - fi - - - ner's fire, like a re -
- fi - - - ner's fire, and who shall stand when He,
120


when He ap - - pear-eth? and who shall stand when
H
a 2.
a 2.
a 2.
He ap - pear - eth? For He is like a re -
H
130

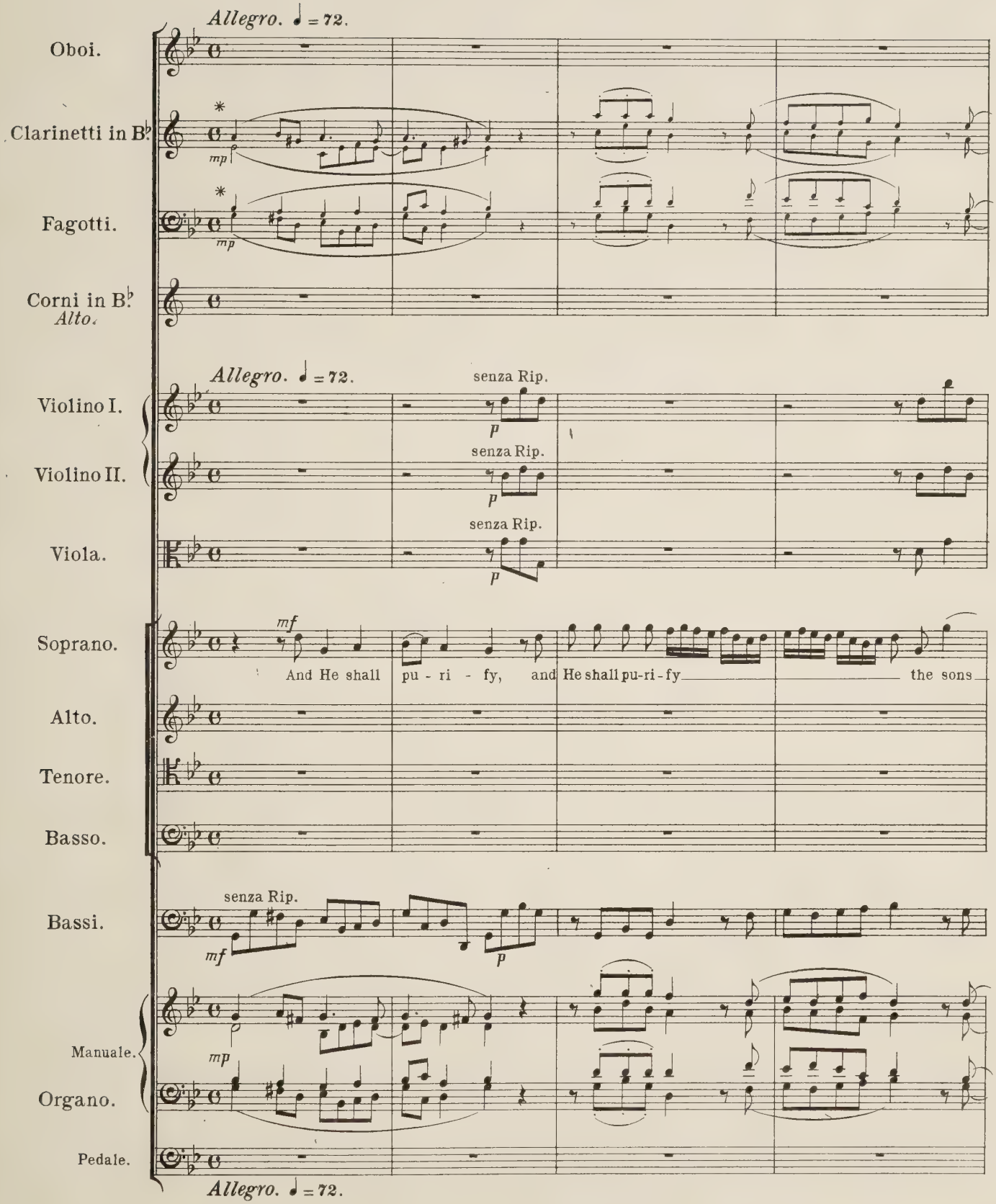

- fi - - - - ner's fire, and who shall stand when He


ap - - - pear - eth, when He ap - - - pear - eth?

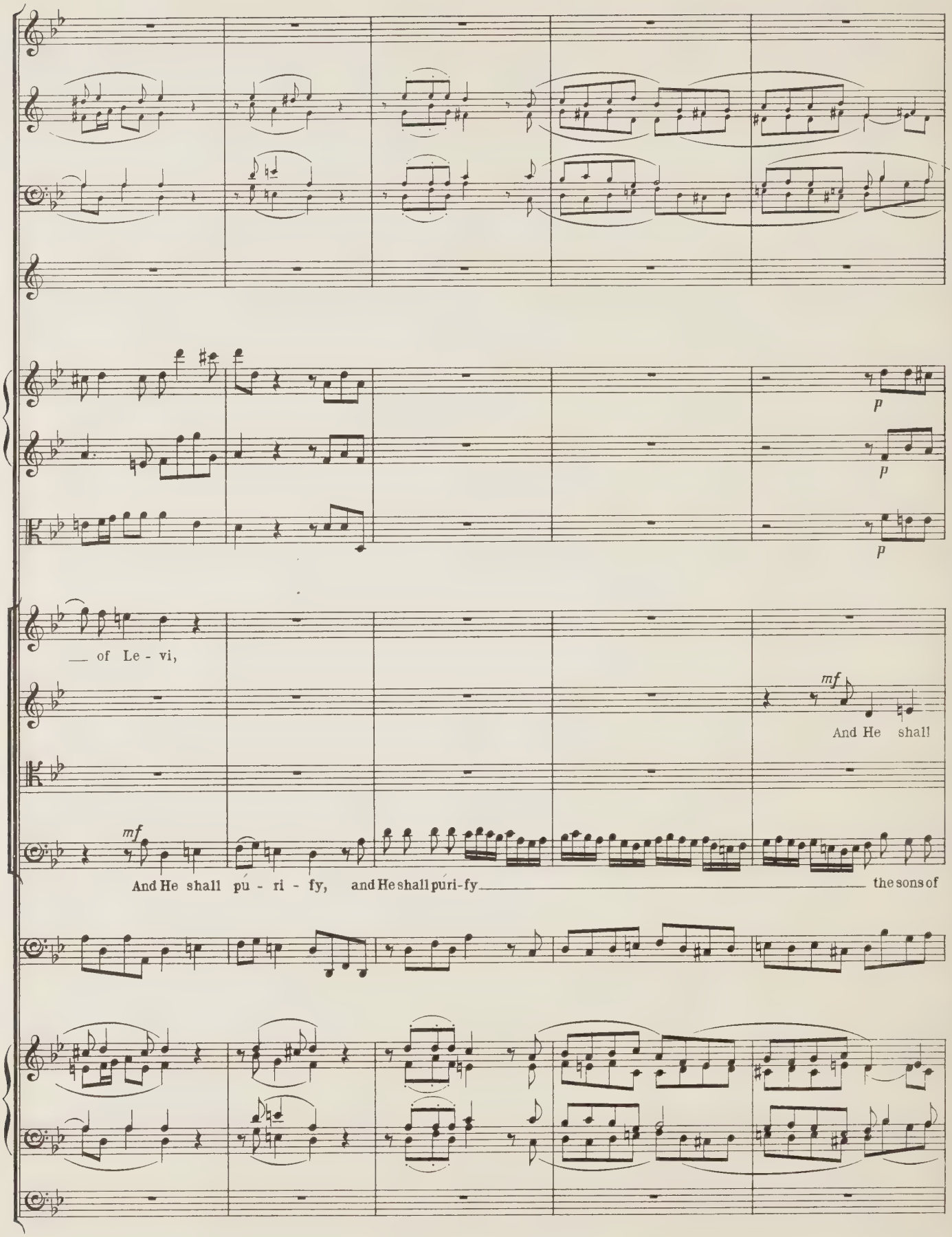

For He is like a re - fi - - - - - - - - - -
140
I Adagio.
colla voce
colla voce
Adagio.
cresc.
cresc.
cresc.
ad lib.
- - - - - - - - - - ner's fire, for He is like a re - fi - - ner's
cresc.
I
colla voce
150

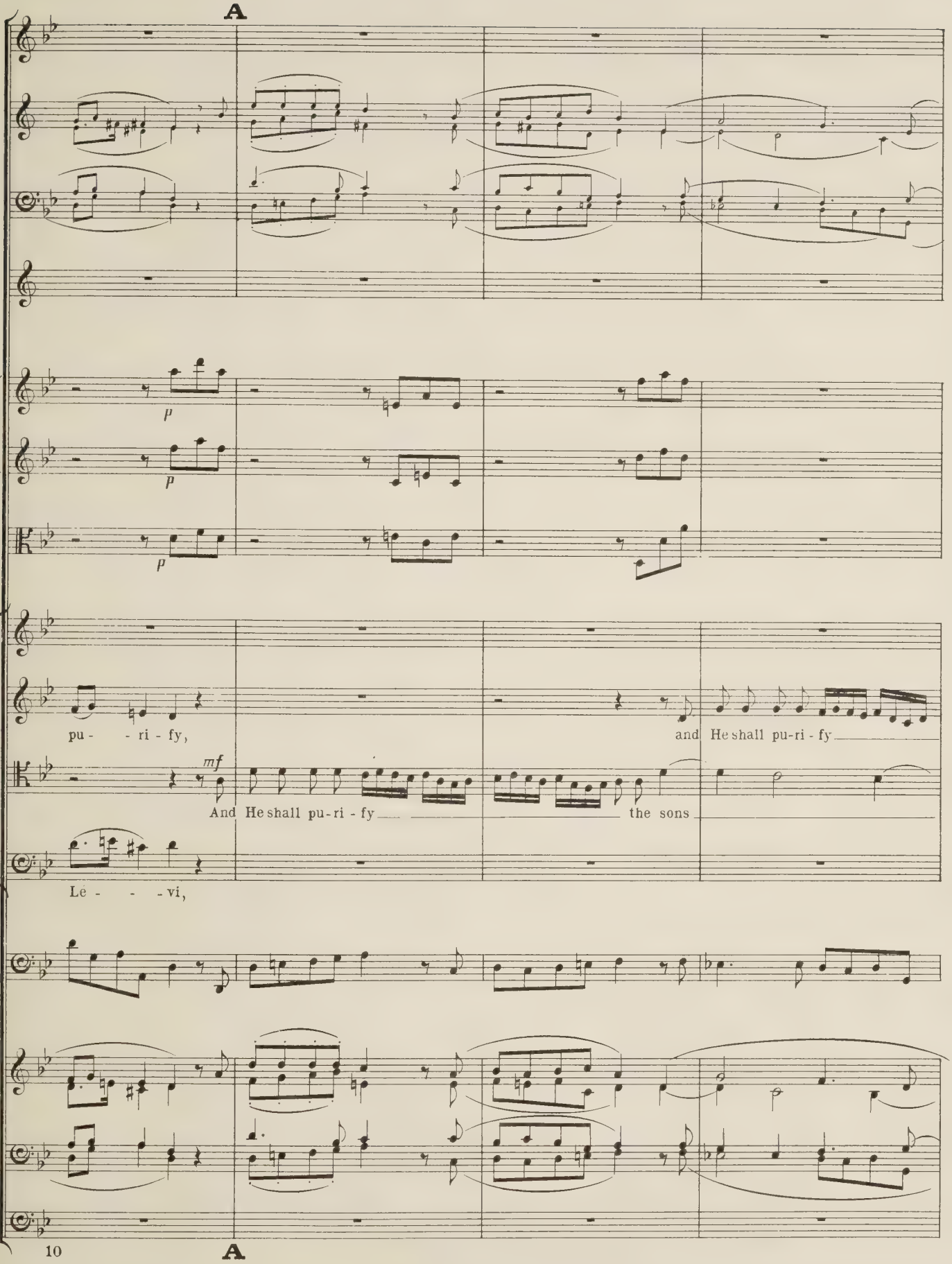

Prestissimo.
f
Prestissimo.
fire.
a 2.

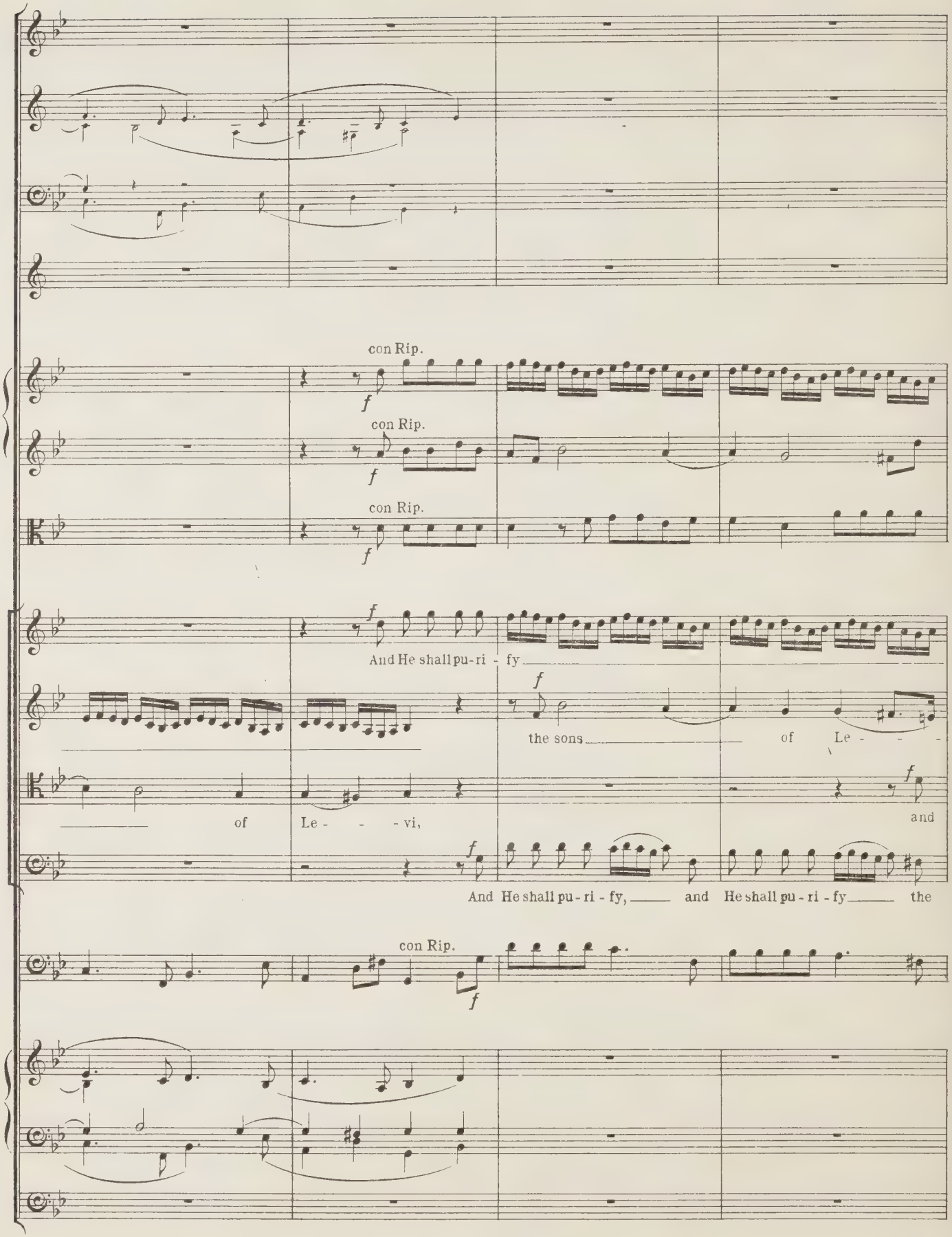
Nº 7. CHORUS. AND HE SHALL PURIFY.

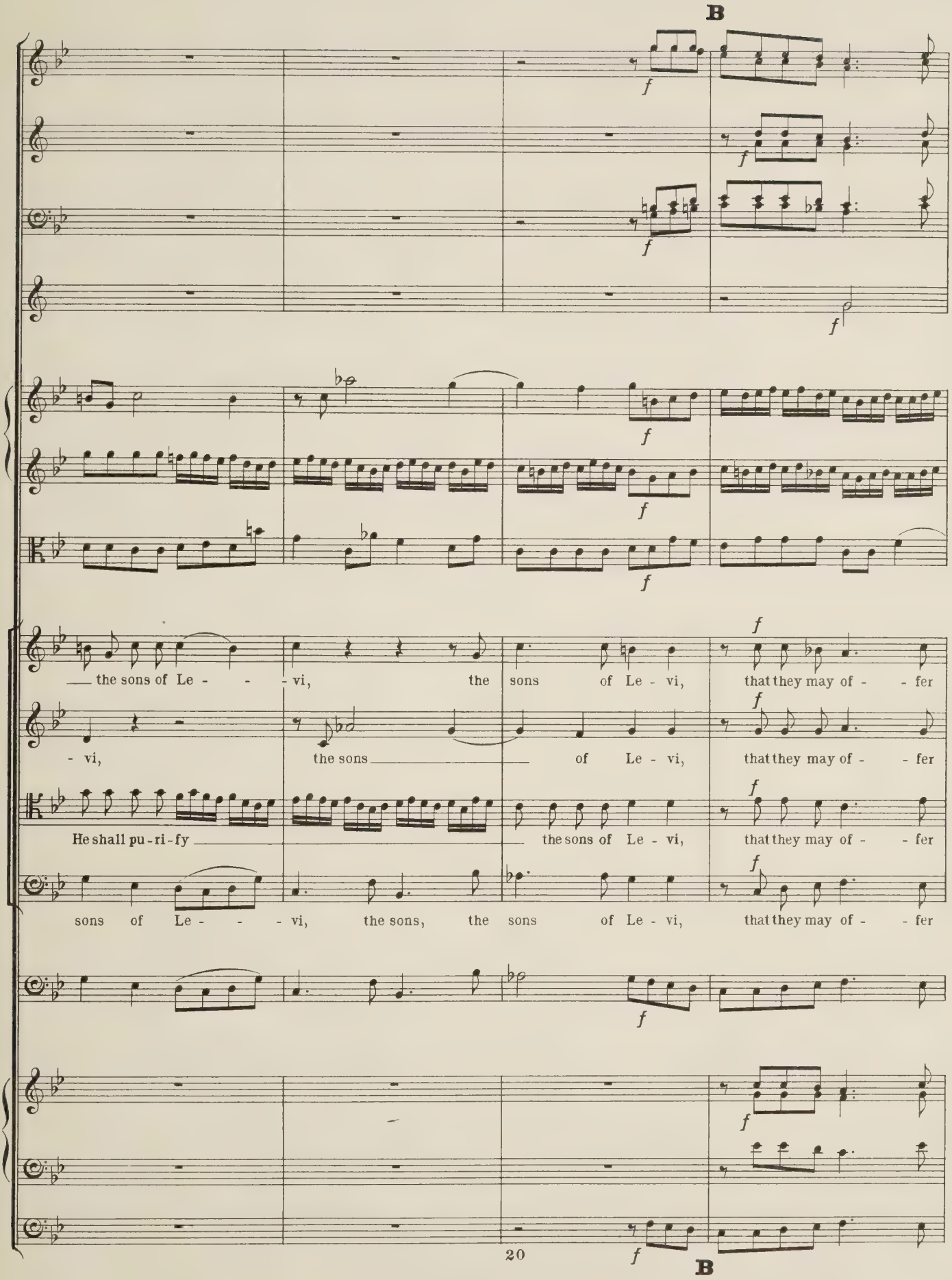


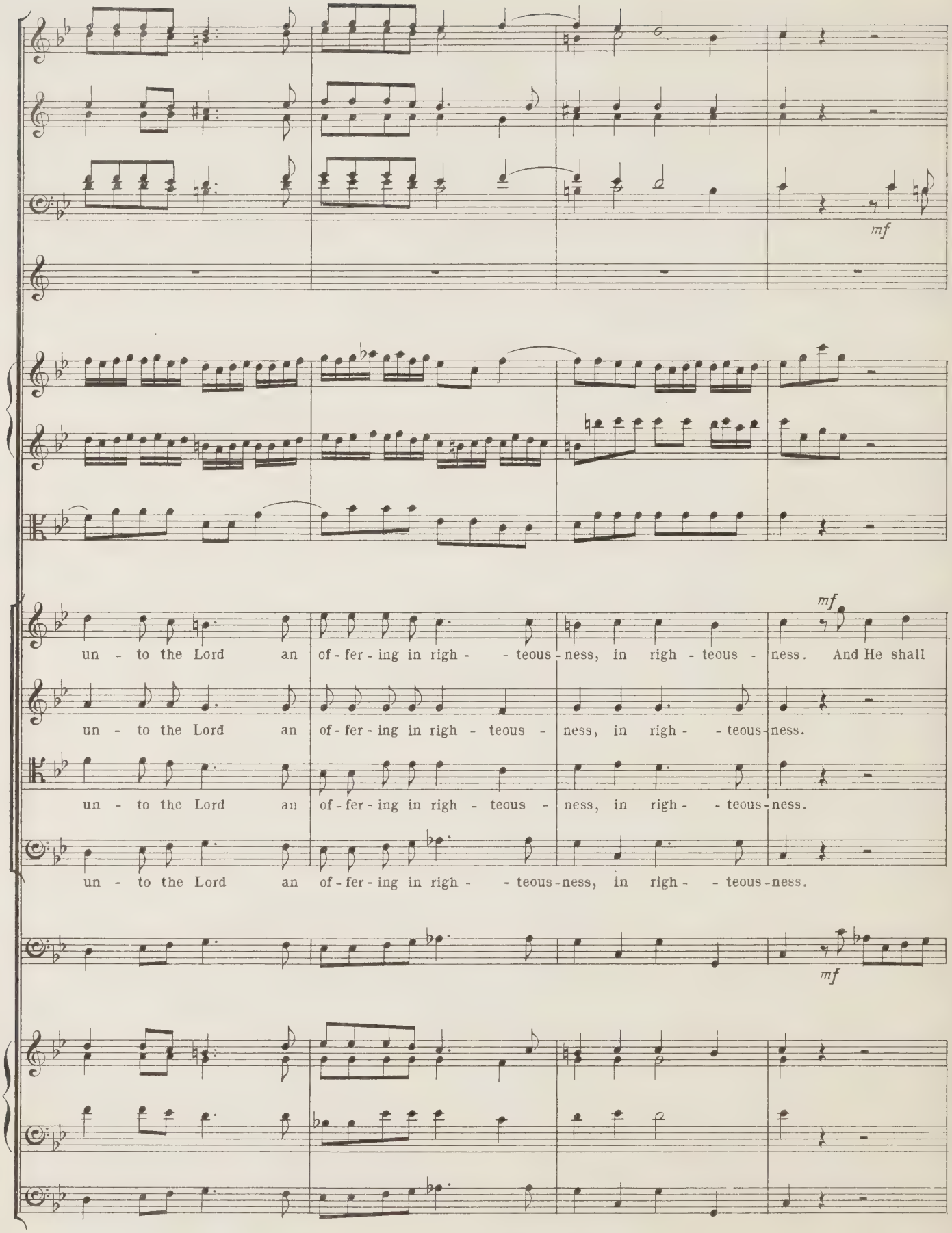
* The small notes in absence of Organ only.

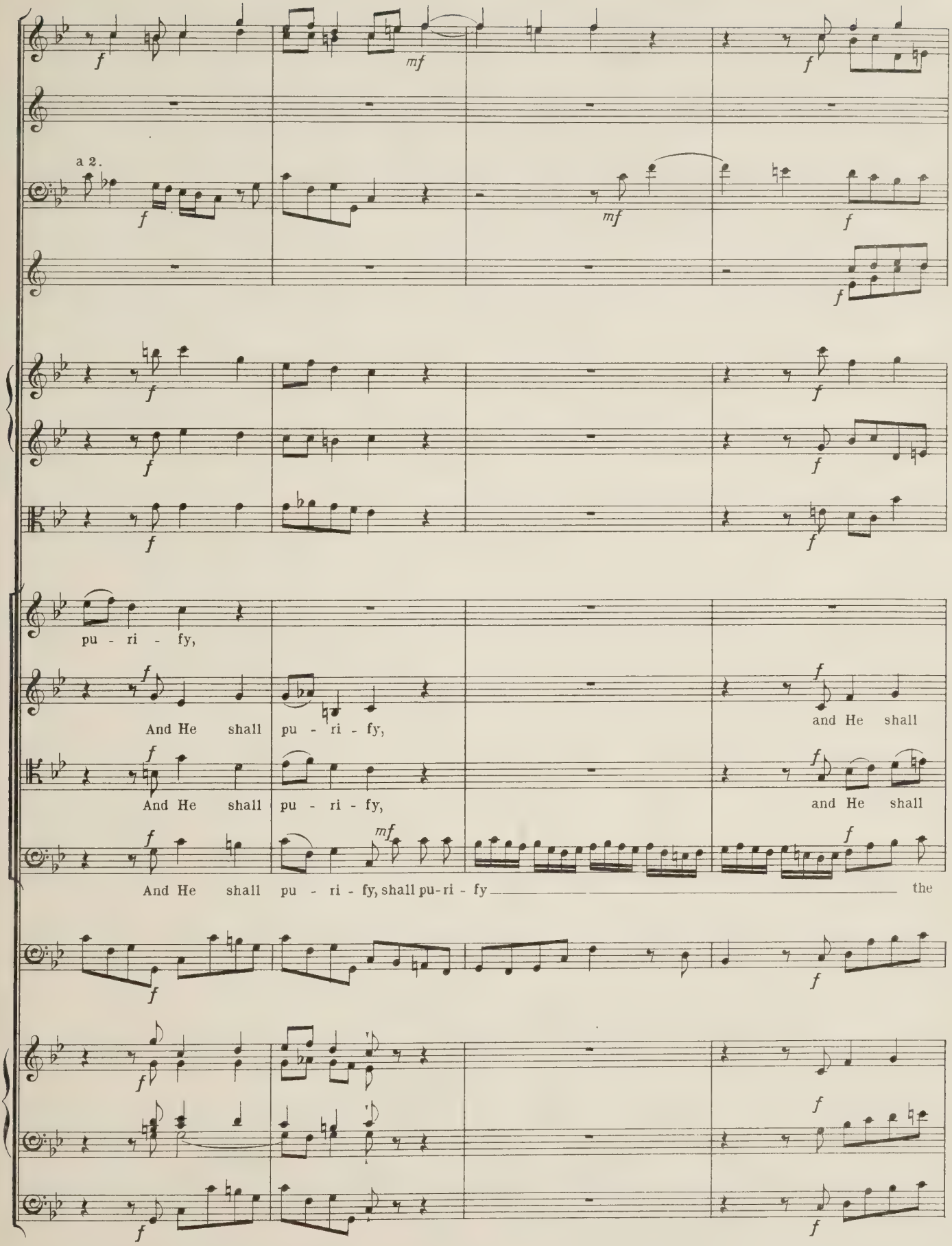

p
p
p
of Le - vi,
mf
And He shall
mf
And He shall pú - ri - fy, and He shall púri-fy
the sons of

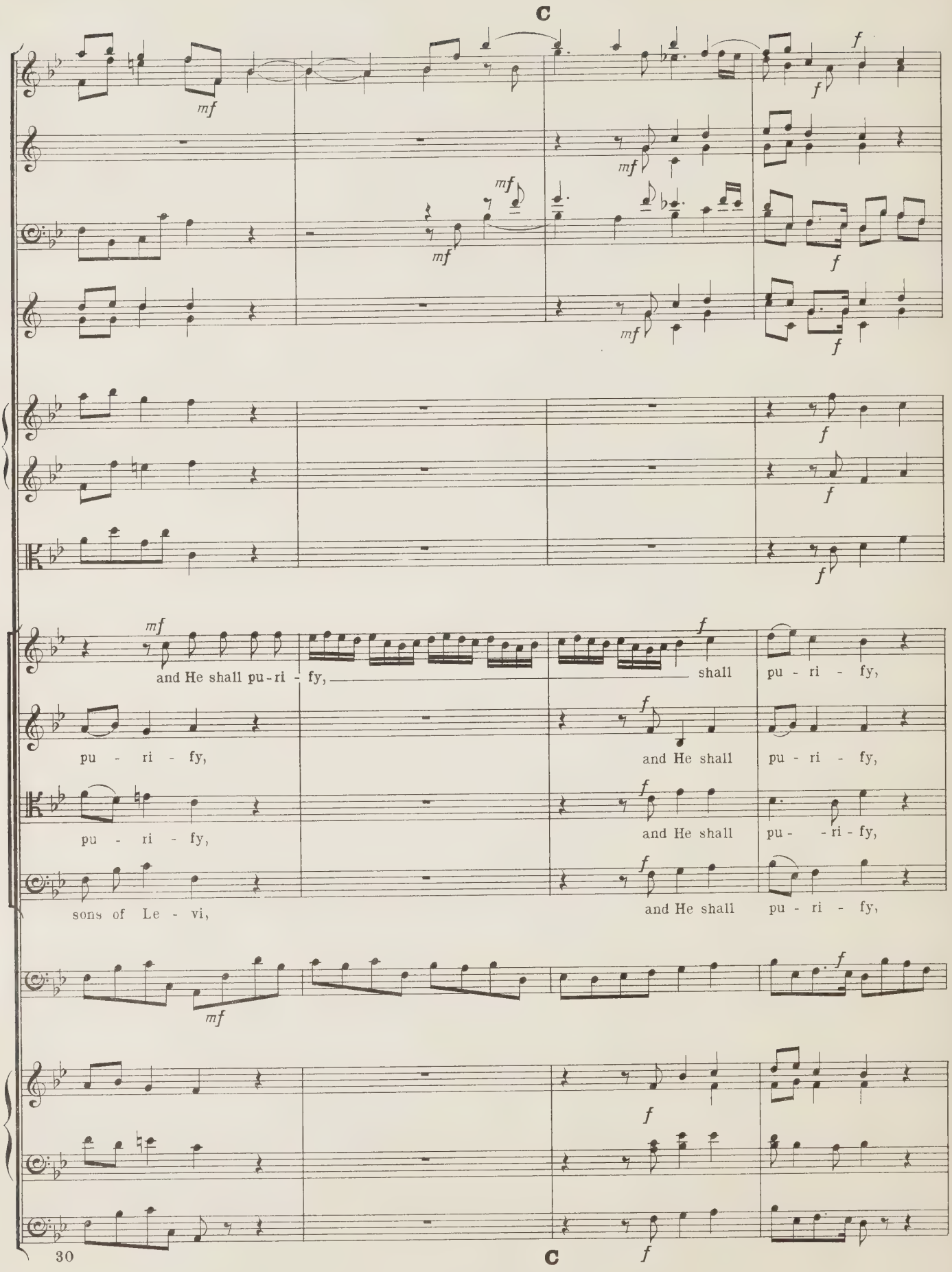

A
p
p
p
pu - - ri - fy,
mf
And He shall pu-ri - fy
Le - - - vi,
and He shall pu-ri - fy
the sons
10
A

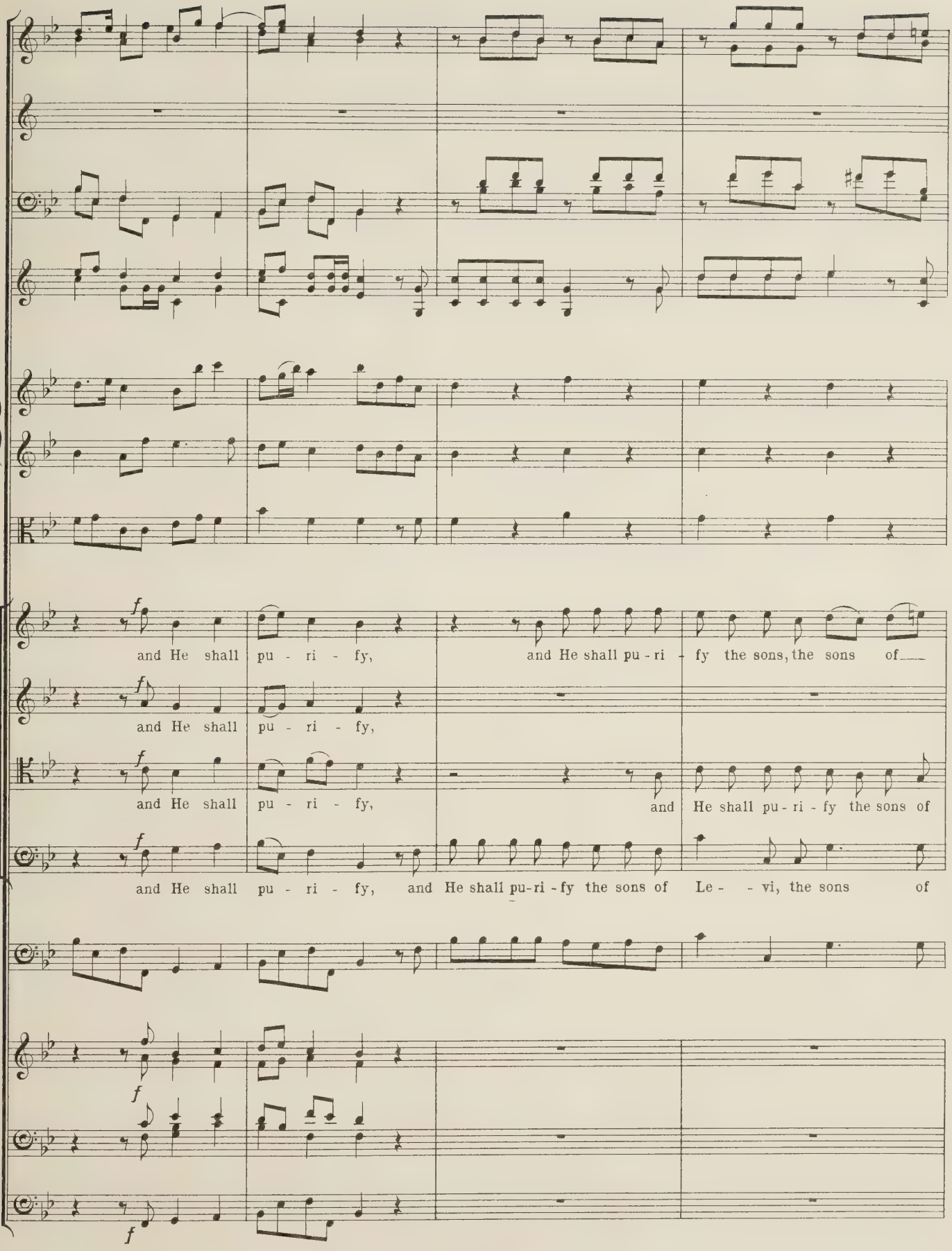

con Rip.
f
con Rip.
f
con Rip.
f
f
And He shall pu-ri - fy
f
the sons
of Le - - -
of
Le - - - vi,
f
and
f
And He shall pu - ri - fy, and He shall pu - ri - fy the
con Rip.
f

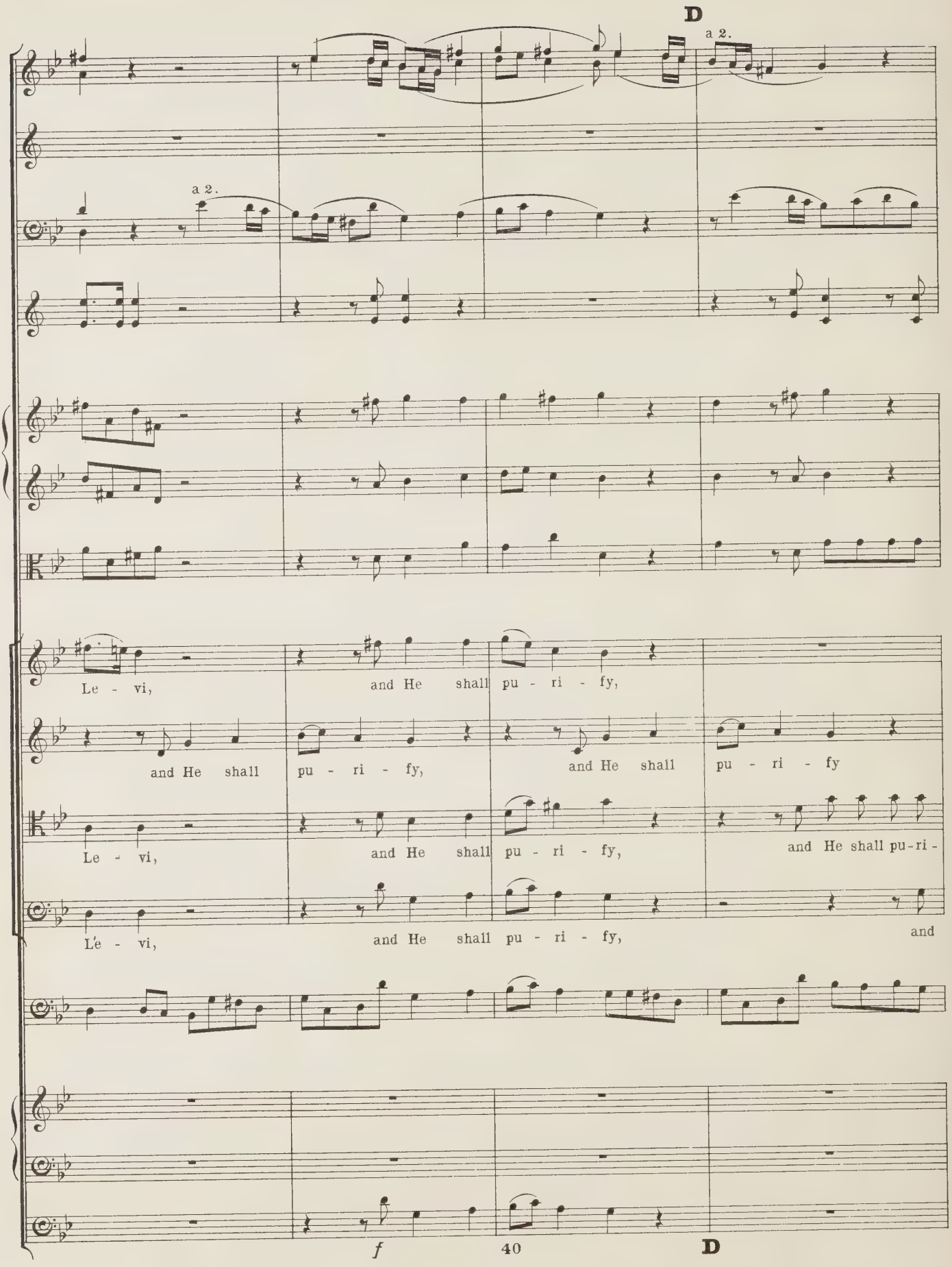

B
f
the sons of Le - - - vi, the sons of Le - vi, that they may of - - fer
- vi, the sons of Le - vi, that they may of - - fer
He shall pu - ri - fy the sons of Le - vi, that they may of - - fer
sons of Le - - - vi, the sons, the sons of Le - vi, that they may of - - fer
20
B

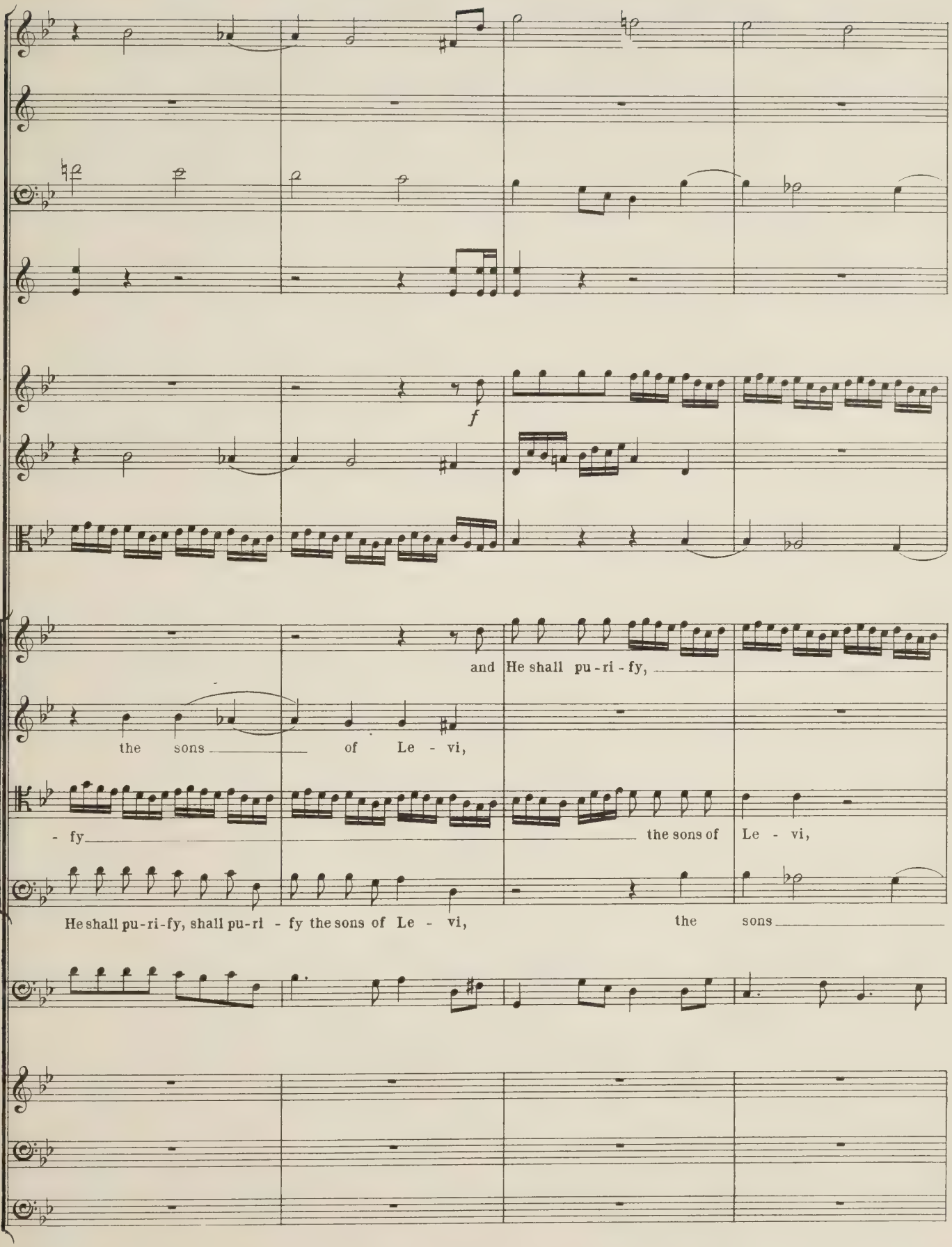

mf
un - to the Lord an of - fer - ing in righ - - teous - ness, in righ - teous - ness. And He shall
un - to the Lord an of - fer - ing in righ - teous - ness, in righ - - teous - ness.
un - to the Lord an of - fer - ing in righ - teous - ness, in righ - - teous - ness.
un - to the Lord an of - fer - ing in righ - - teous - ness, in righ - - teous - ness.
mf

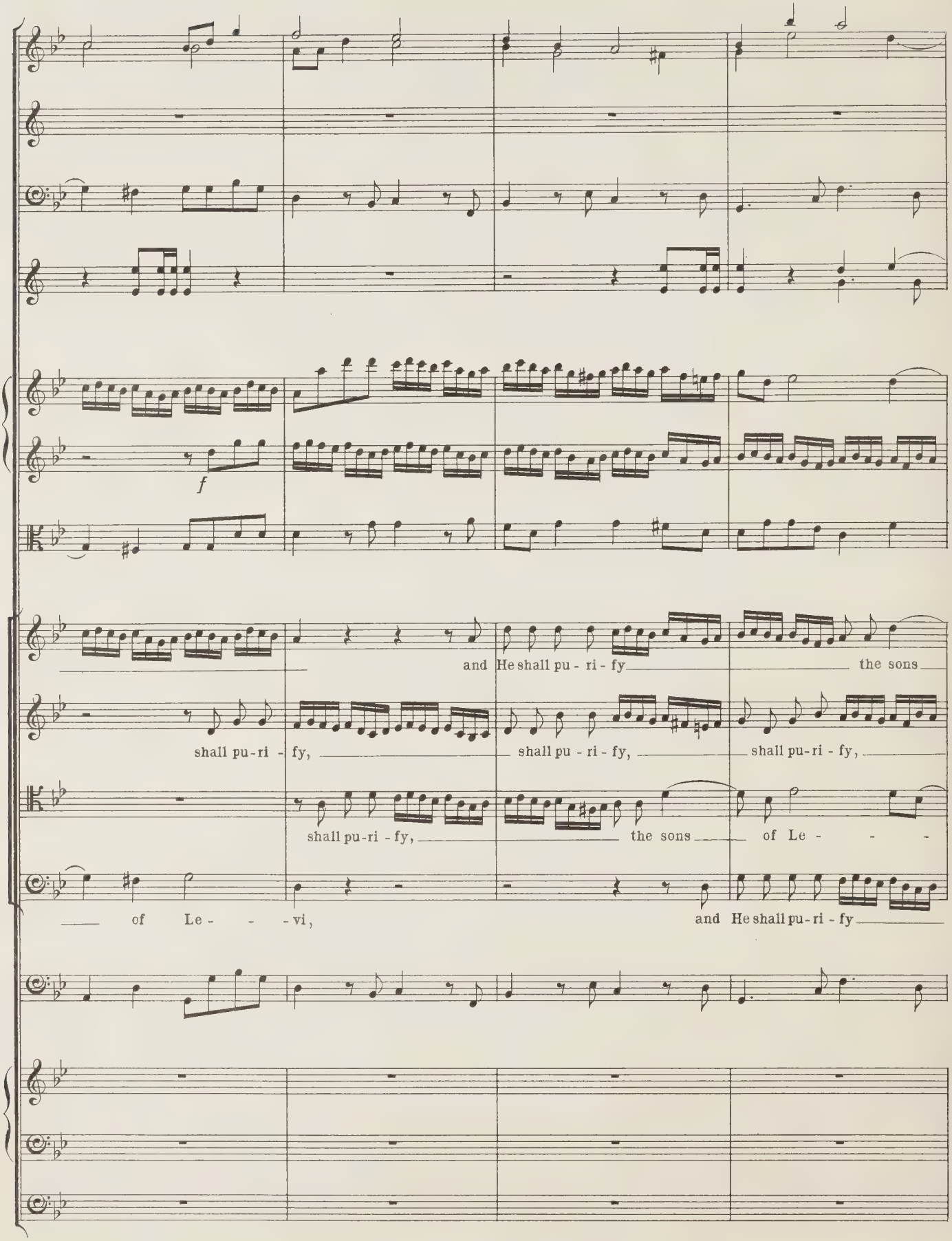

a 2.
pu - ri - fy,
And He shall pu - ri - fy,
and He shall
And He shall pu - ri - fy,
and He shall
And He shall pu - ri - fy, shall pu-ri - fy
the

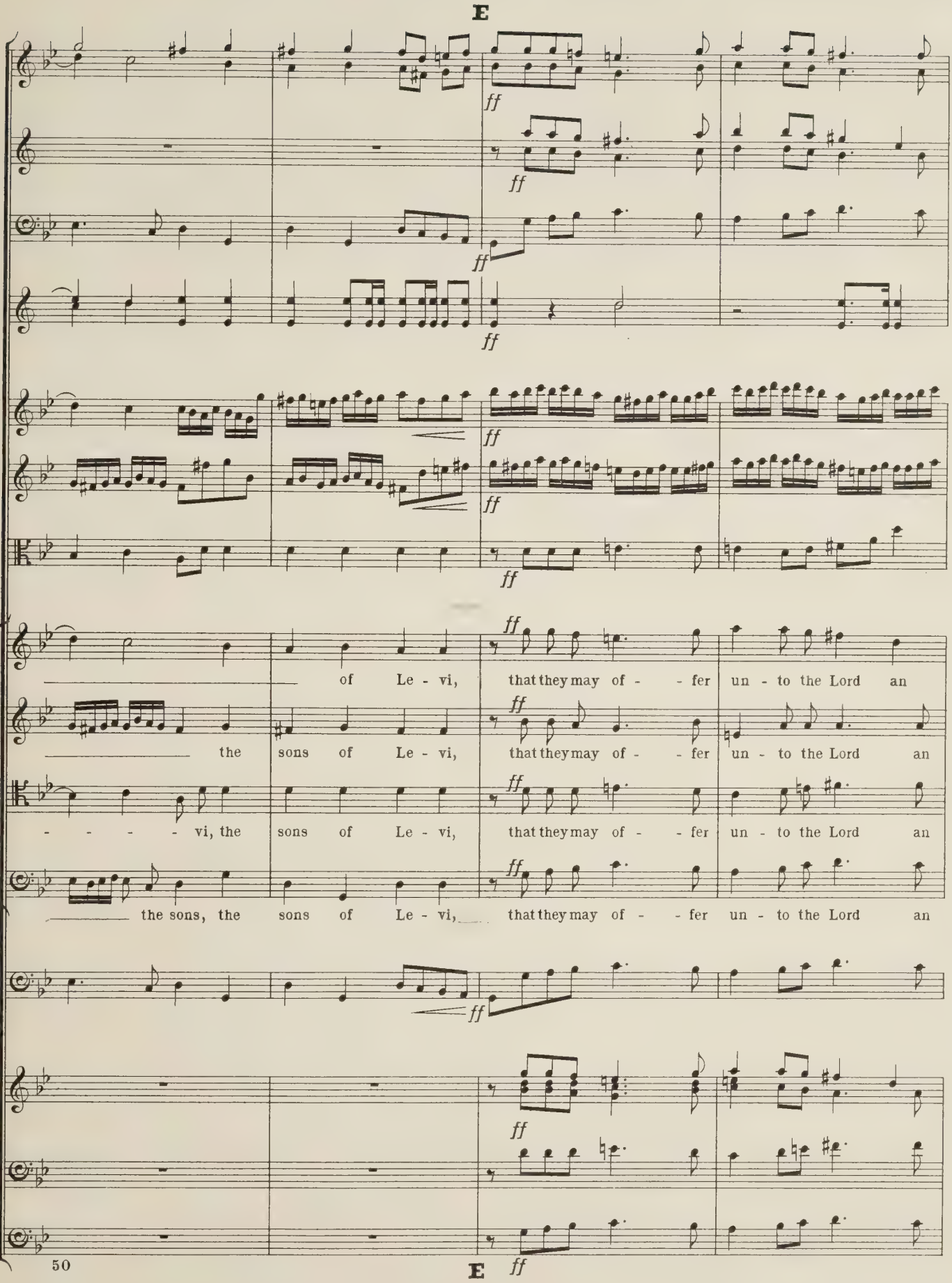

C
mf
f
and He shall pu-ri - fy,
shall pu - ri - fy,
pu - ri - fy,
and He shall pu - ri - fy,
pu - ri - fy,
and He shall pu - - ri - fy,
sons of Le - vi,
and He shall pu - ri - fy,
30
C

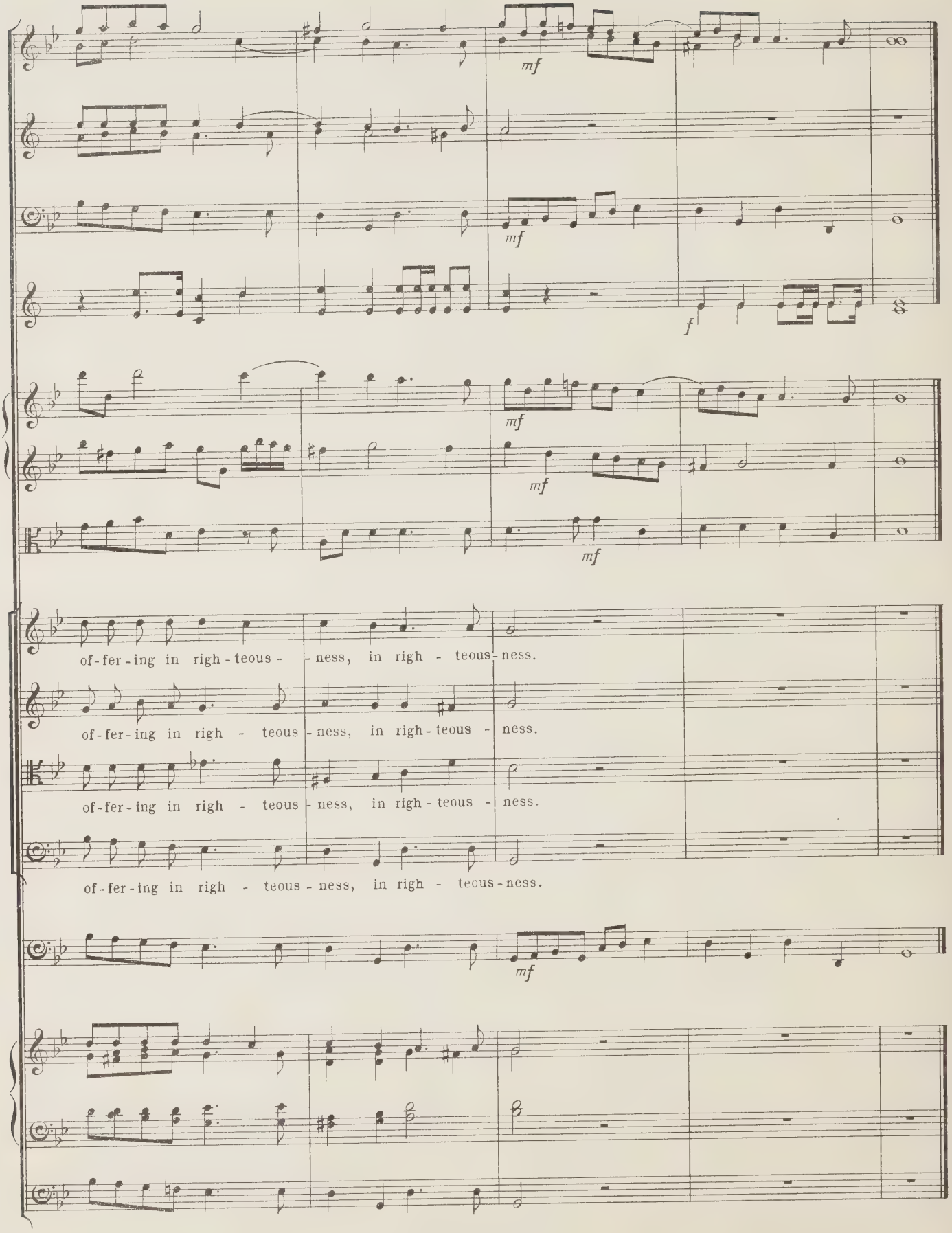

f
and He shall pu - ri - fy,
and He shall pu - ri - fy the sons, the sons of
f
and He shall pu - ri - fy,
f
and He shall pu - ri - fy,
and He shall pu - ri - fy the sons of
f
and He shall pu - ri - fy, and He shall pu-ri - fy the sons of Le - - vi, the sons of
f
f


D
a 2.
a 2.
Le - vi,
and He shall pu - ri - fy,
and He shall pu - ri - fy,
and He shall pu - ri - fy
Le - vi,
and He shall pu - ri - fy,
and He shall pu-ri -
Le - vi,
and He shall pu - ri - fy,
and
f
40
D

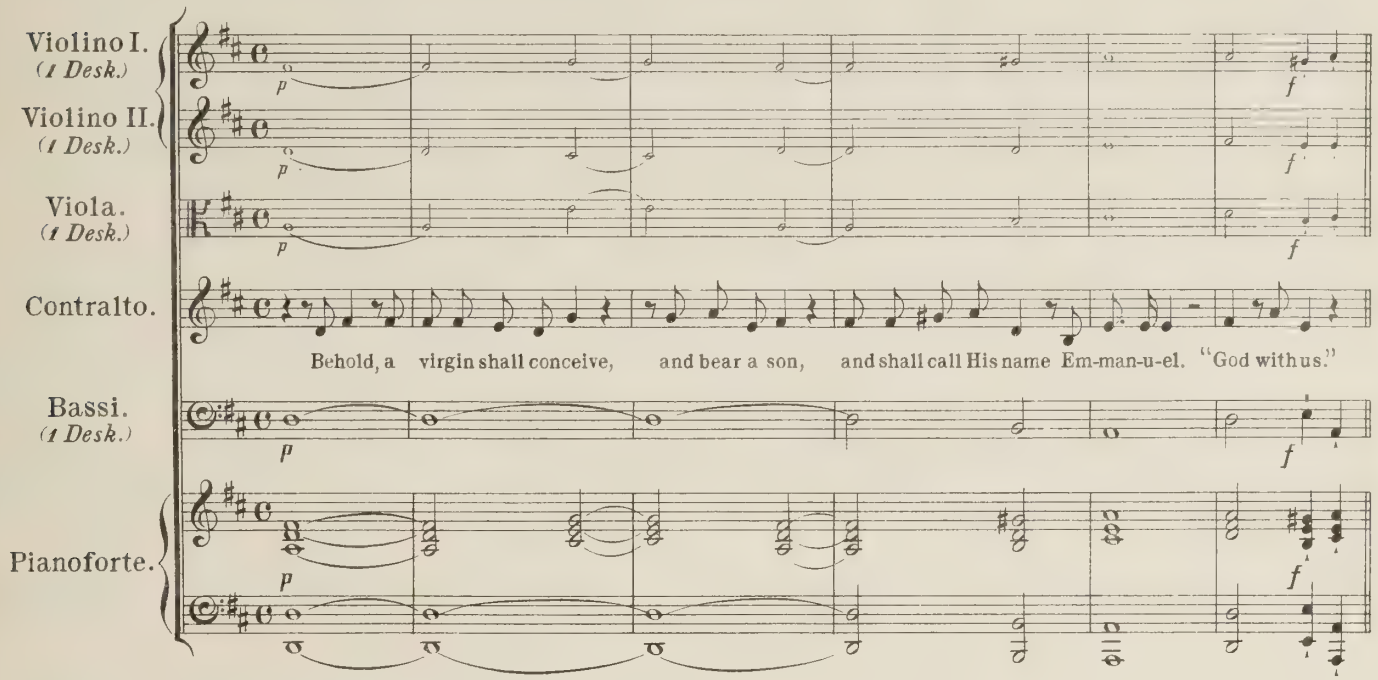

f
and He shall pu - ri - fy,
the sons of Le - vi,
- fy
the sons of Le - vi,
He shall pu-ri-fy, shall pu-ri - fy the sons of Le - vi,
the sons

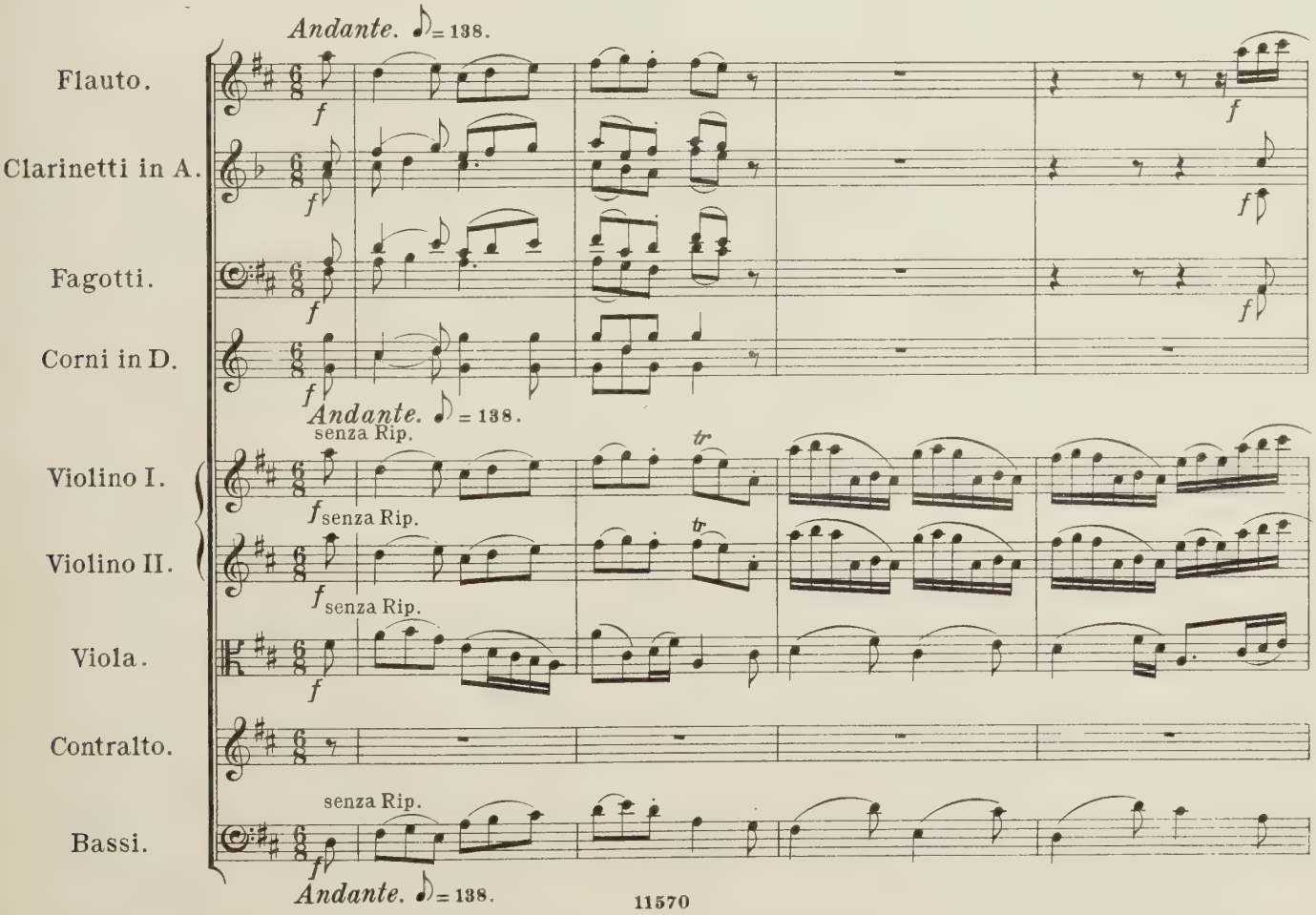
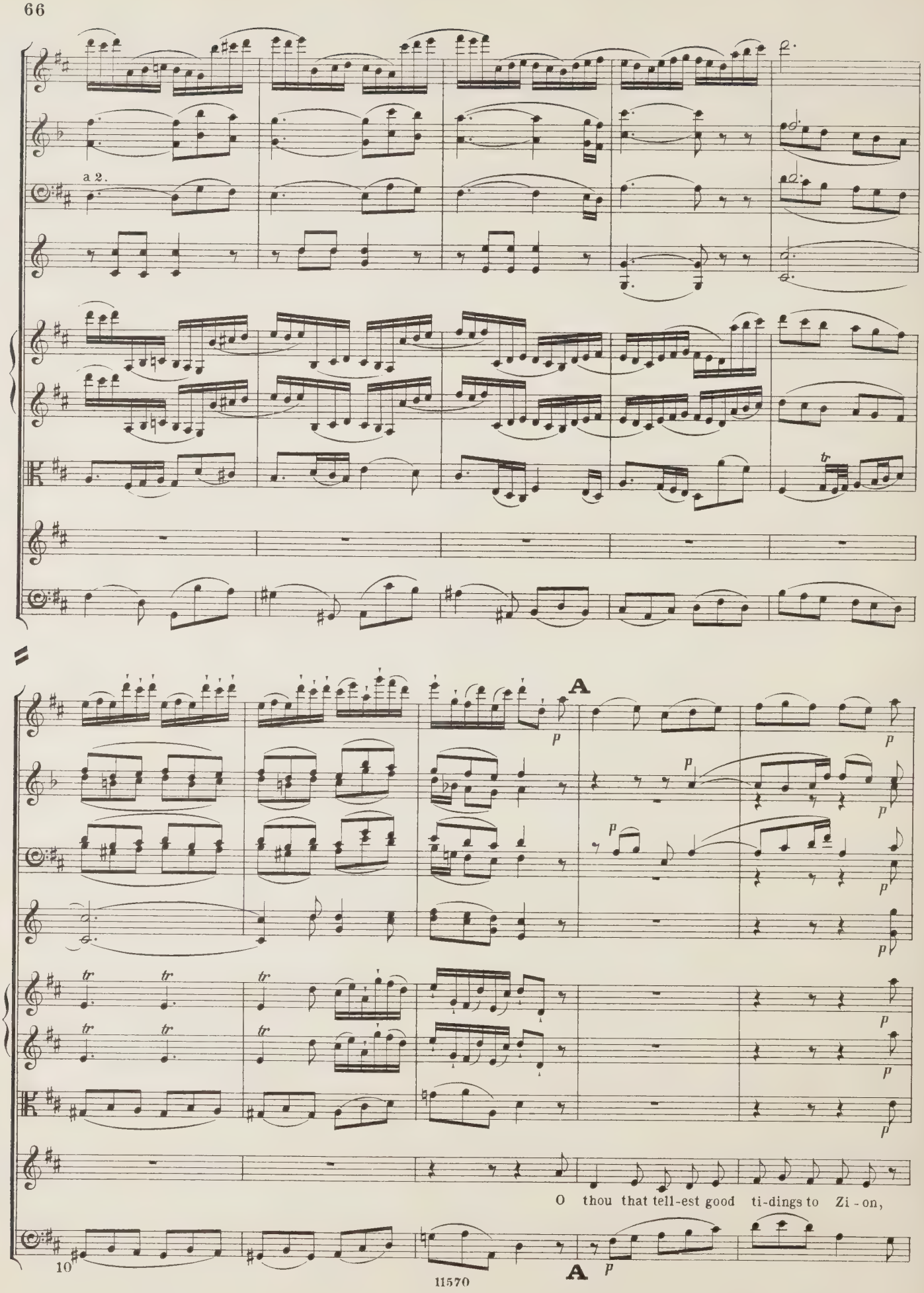

f
and He shall pu - ri - fy the sons
shall pu-ri - fy, shall pu - ri - fy, shall pu-ri - fy,
shall pu-ri - fy, the sons of Le - - -
of Le - - - vi, and He shall pu-ri - fy

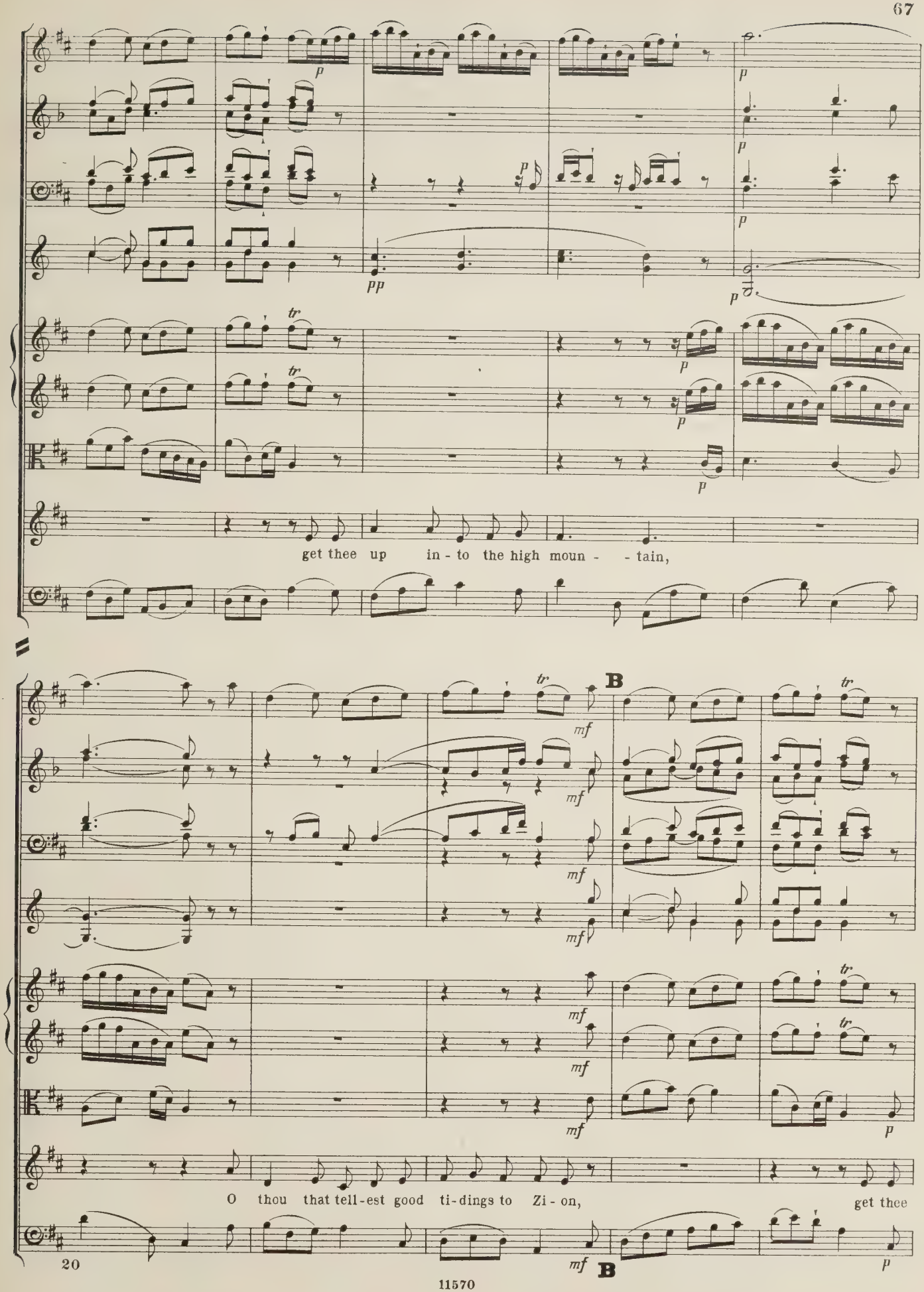
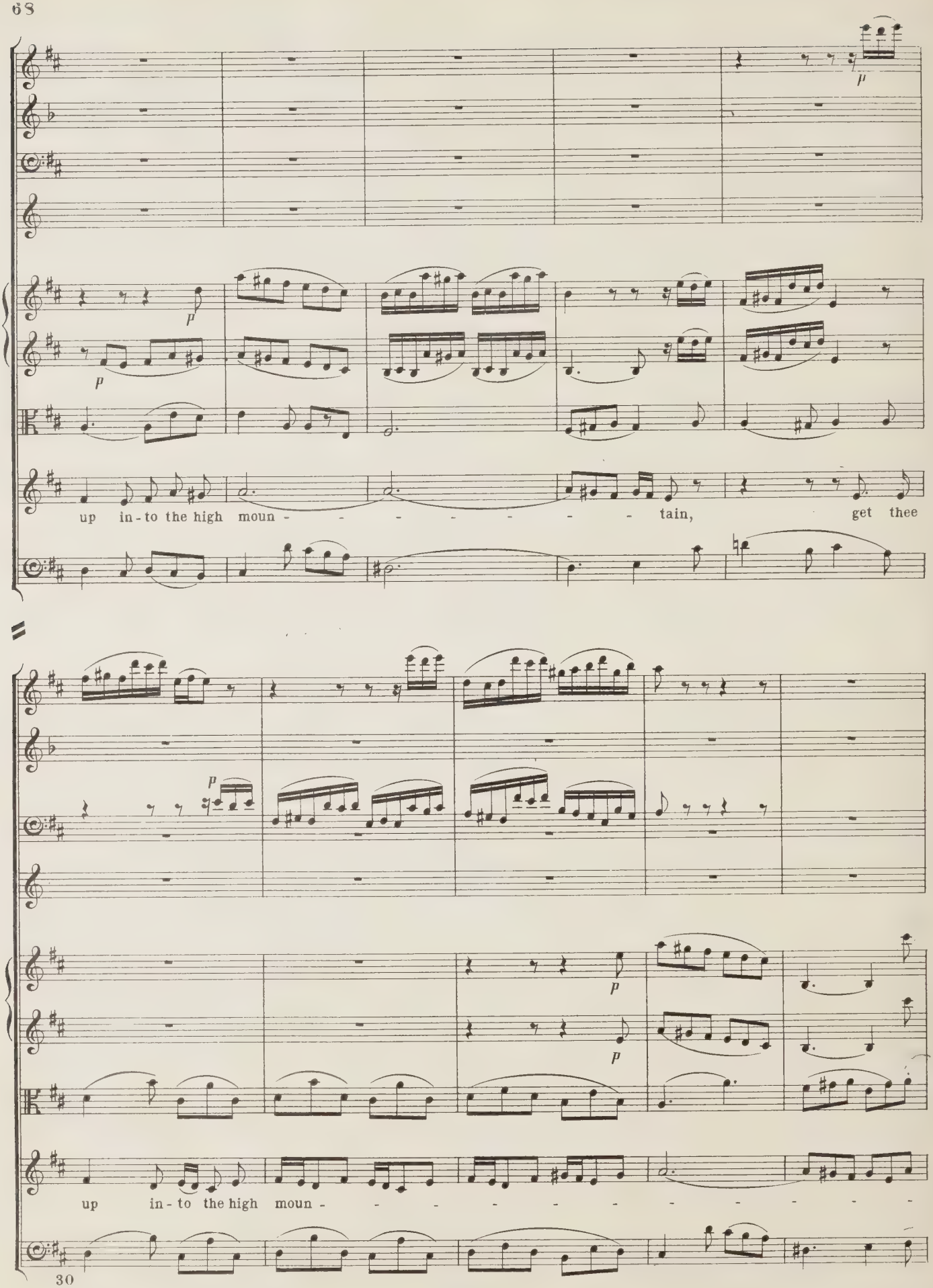

E
ff
of Le - vi, that they may of - - fer un - to the Lord an
the sons of Le - vi, that they may of - - fer un - to the Lord an
- - - - vi, the sons of Le - vi, that they may of - - fer un - to the Lord an
the sons, the sons of Le - vi, that they may of - - fer un - to the Lord an
50
E


mf
mf
f
mf
mf
mf
of-fer-ing in righ-teous--ness, in righ-teous-ness.
of-fer-ing in righ-teous--ness, in righ-teous-ness.
of-fer-ing in righ-teous--ness, in righ-teous-ness.
of-fer-ing in righ-teous--ness, in righ-teous-ness.
mf

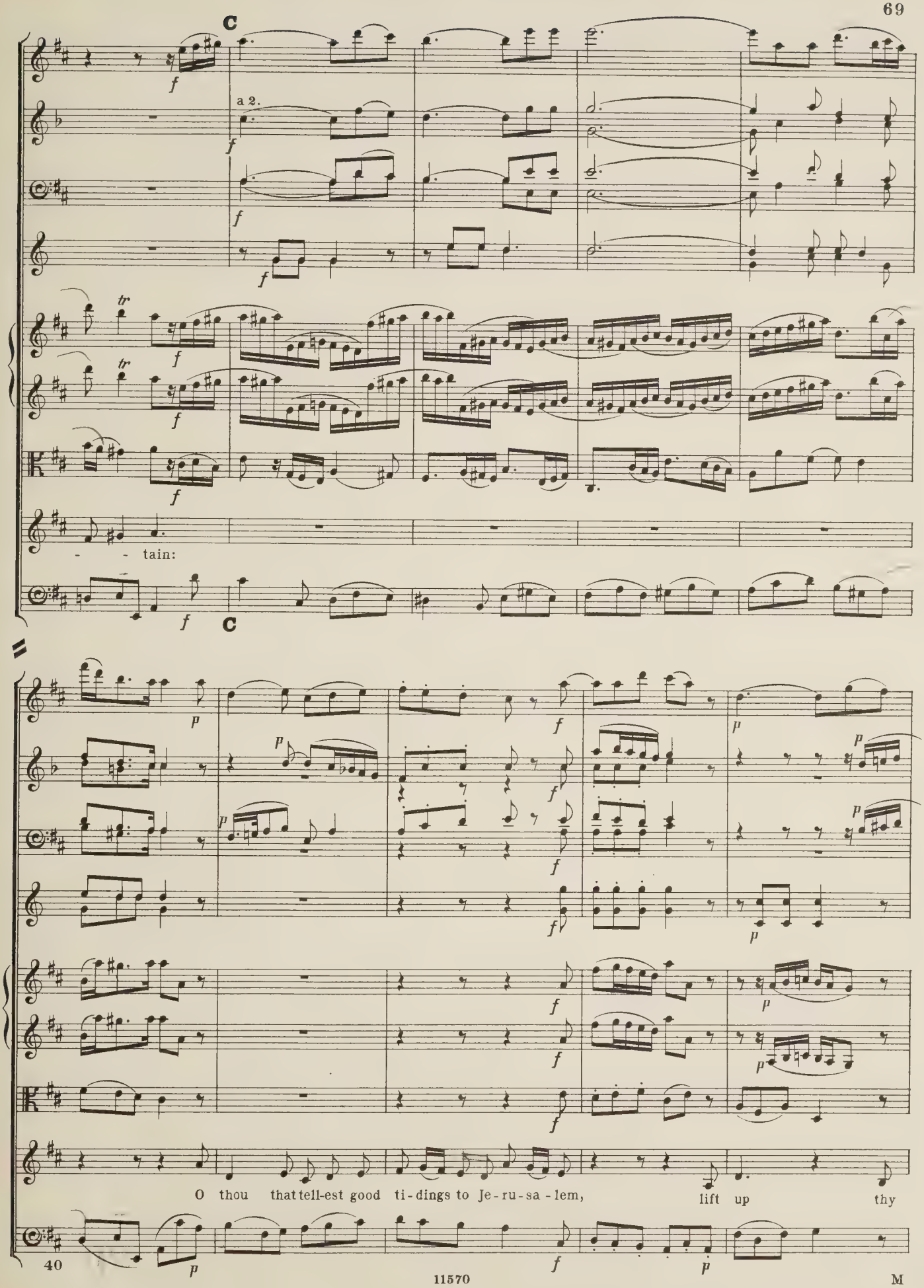
Nº 8. RECIT. BEHOLD, A VIRGIN SHALL CONCEIVE.

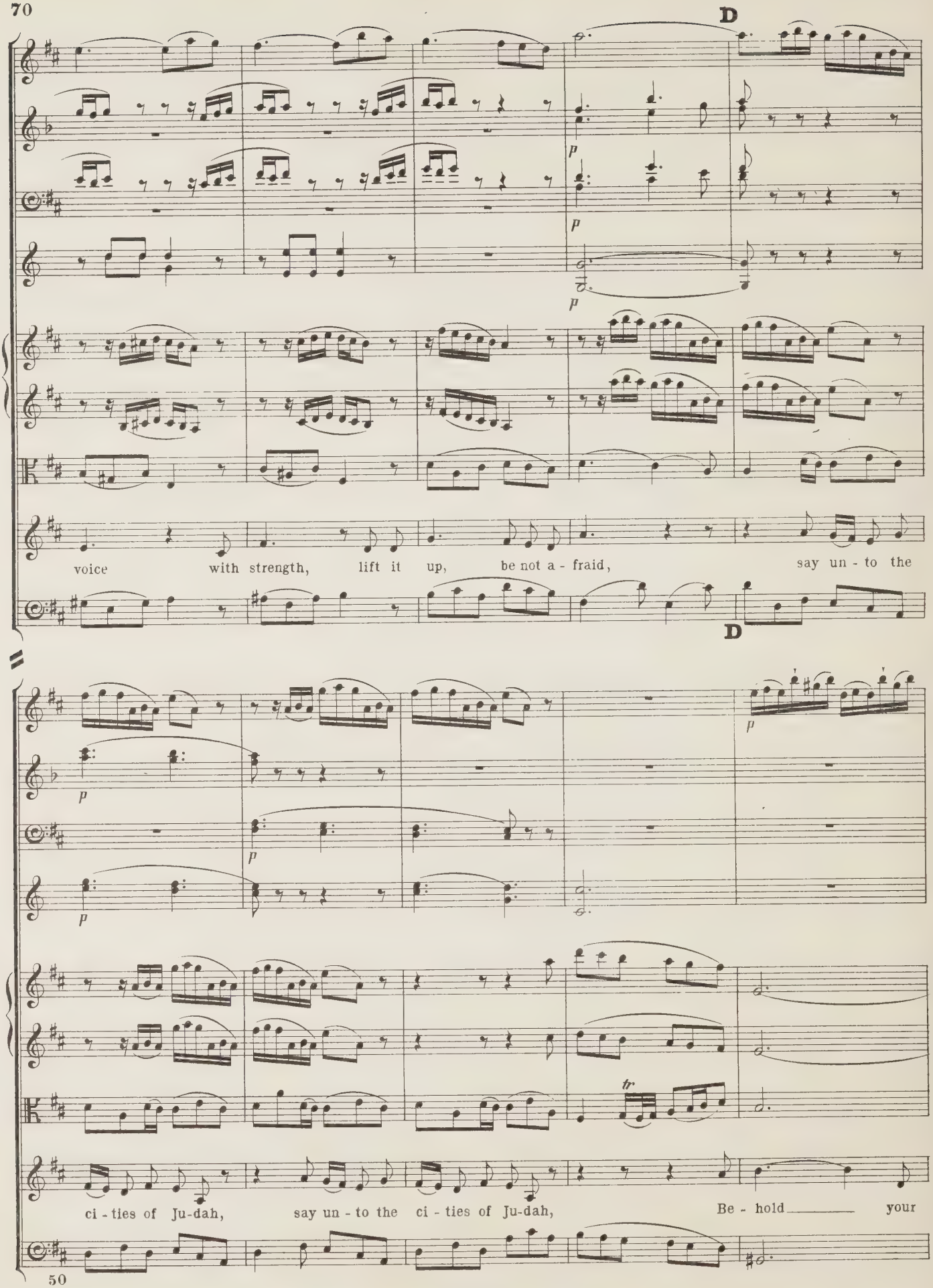
NB. The unaccompanied Recitative *(Recitativo secco)* should, if possible, be accompanied on the Piano, the Bass part being also played by *a single* Violoncello and Double Bass. The small notes for Violins and Viola are to be used where no Piano is available. There is evidence to show that Handel never accompanied the Recitatives on the Organ.

Violino I. (1 Desk.)
Violino II. (1 Desk.)
Viola. (1 Desk.)
Contralto.
Behold, a virgin shall conceive, and bear a son, and shall call His name Em-man-u-el. "God with us."
Bassi. (1 Desk.)
Pianoforte.
p
f

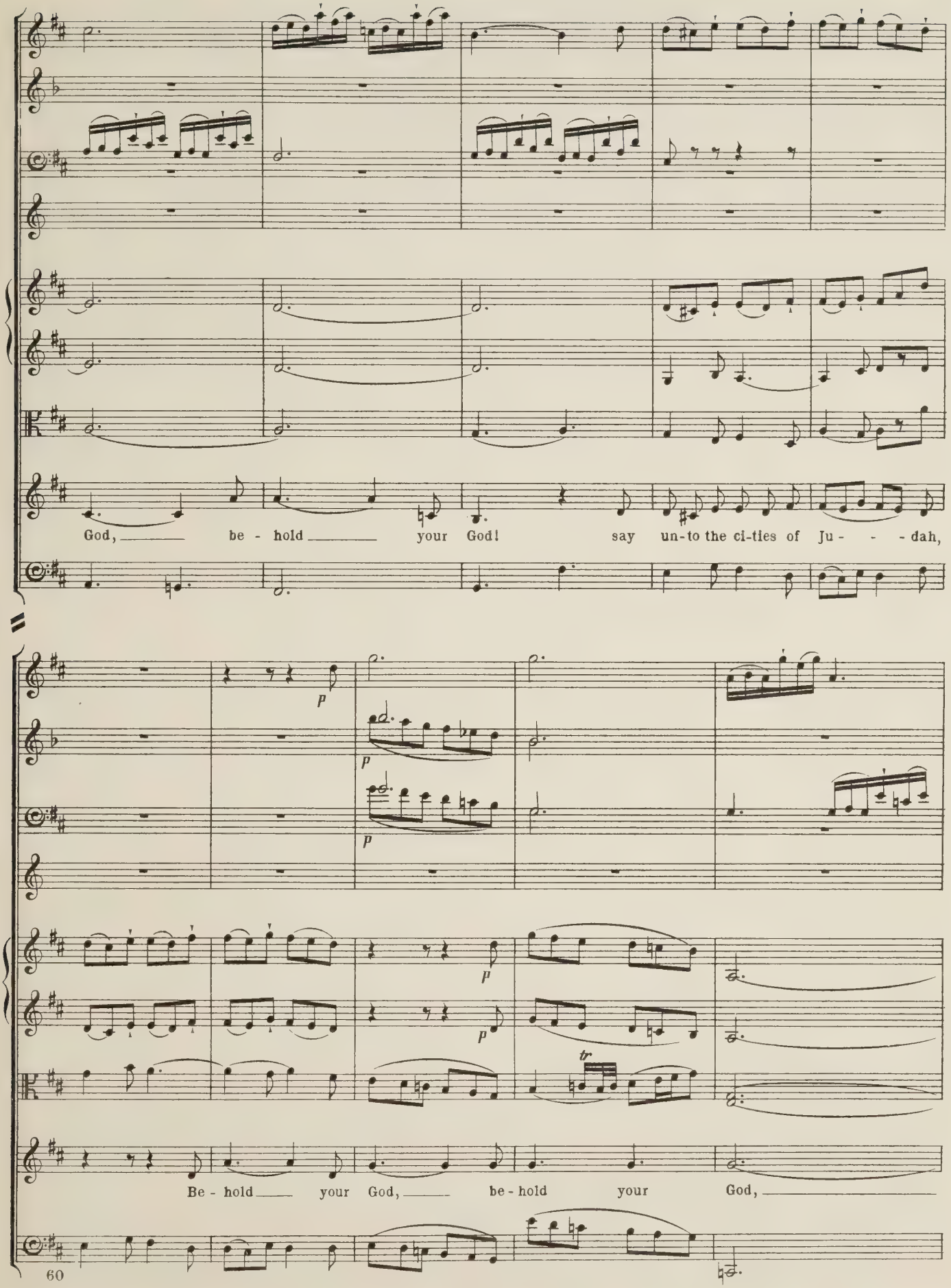
Nº 9. AIR and CHORUS. O THOU THAT TELLEST GOOD TIDINGS.


a 2.
A
p
tr
O thou that tell-est good ti-dings to Zi - on,
10
A
p

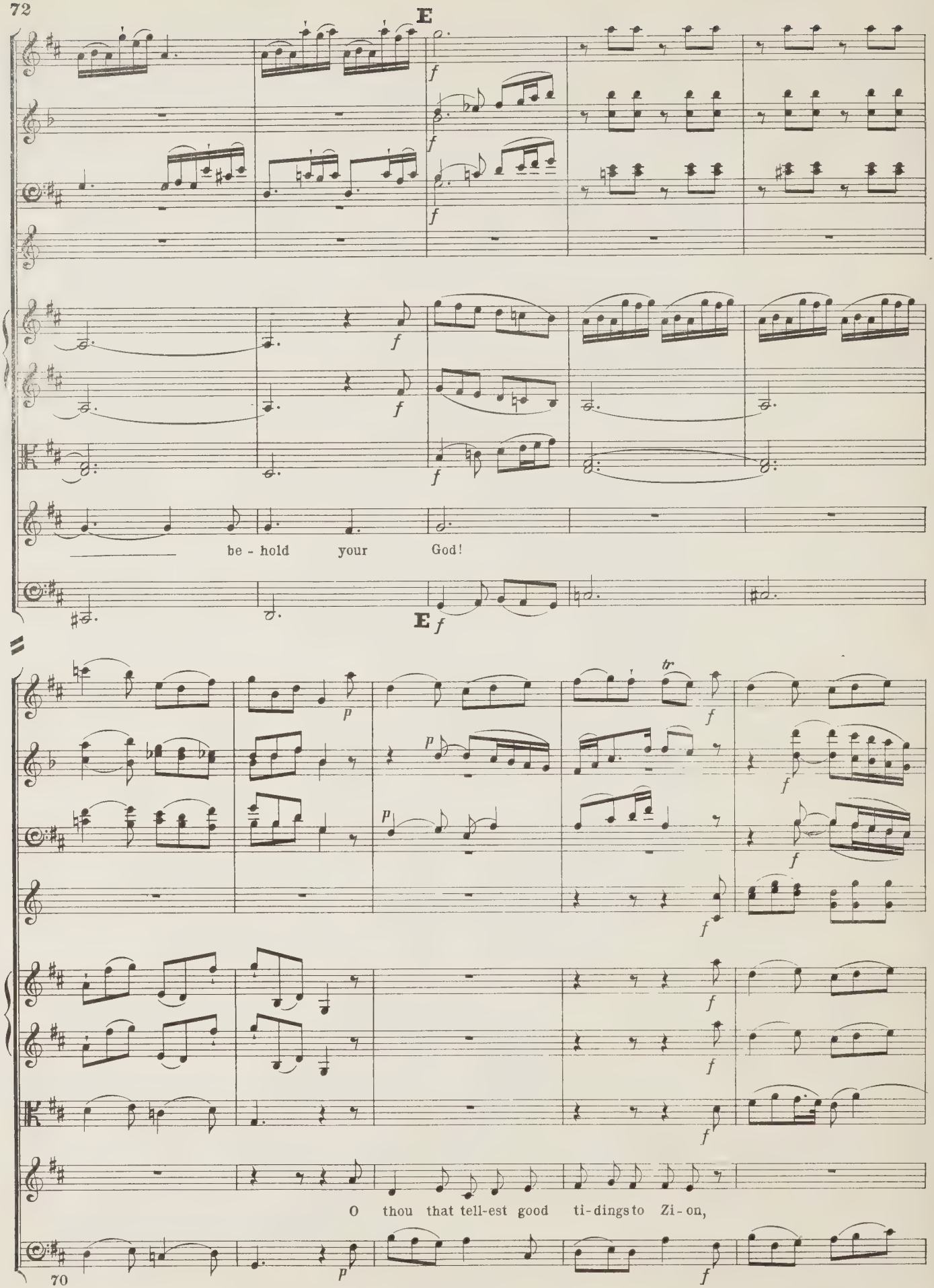

get thee up in - to the high moun - - tain,
B
O thou that tell-est good ti-dings to Zi - on,
get thee
20
B

p
p
p
up in-to the high moun - - - - - - - - tain, get thee
p
p
p
up in-to the high moun - - - - - - - - - - -

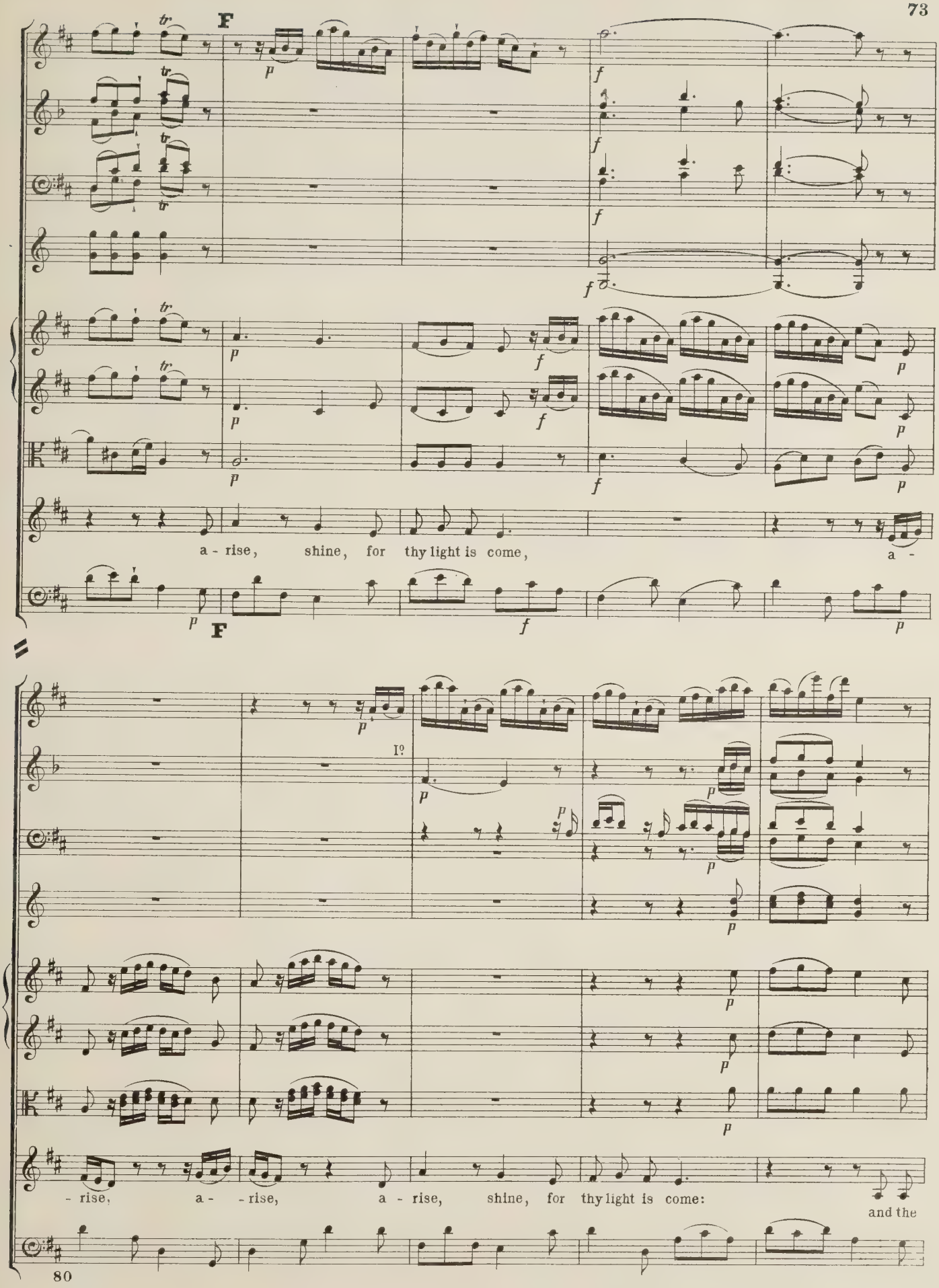
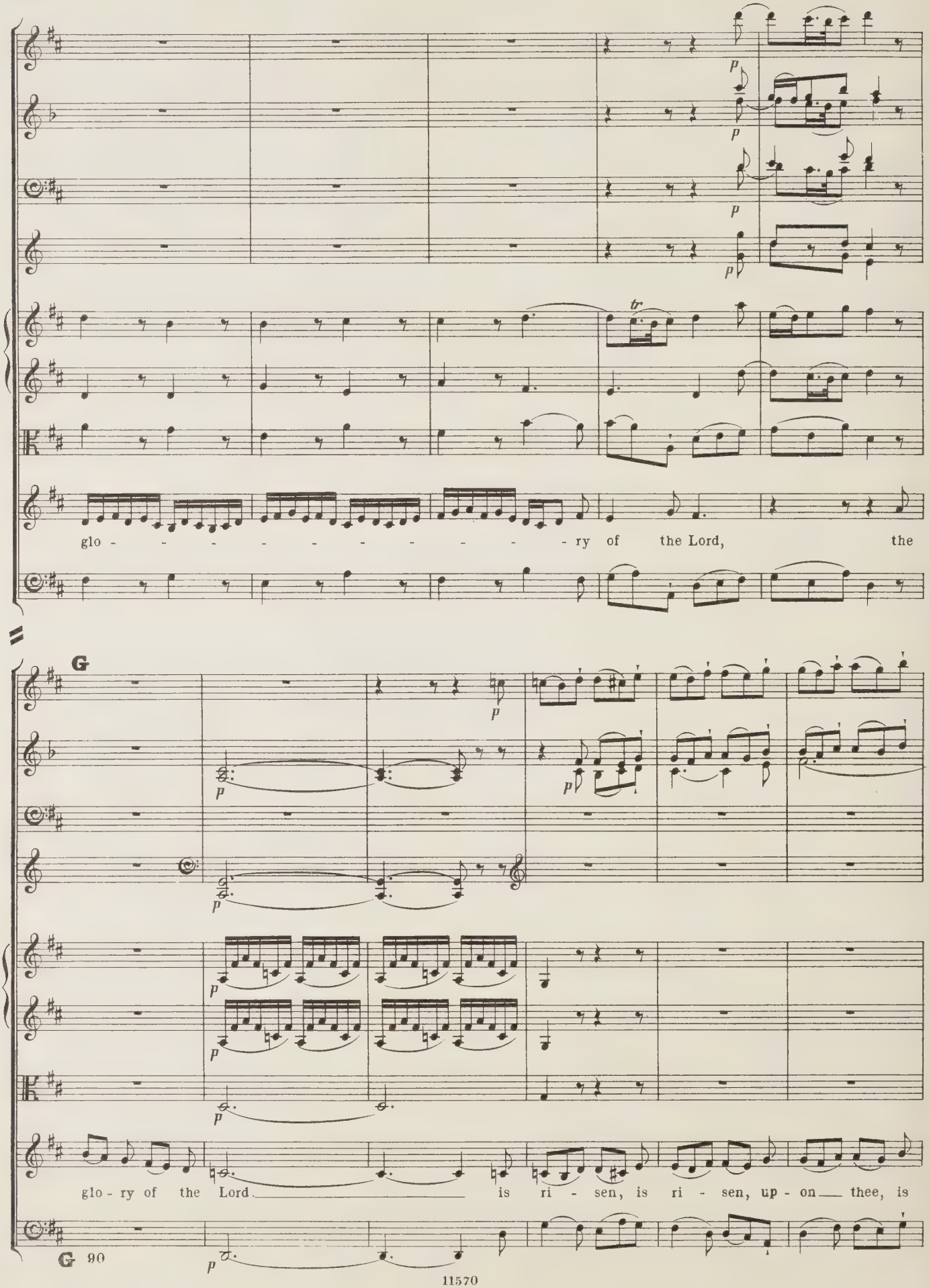
30

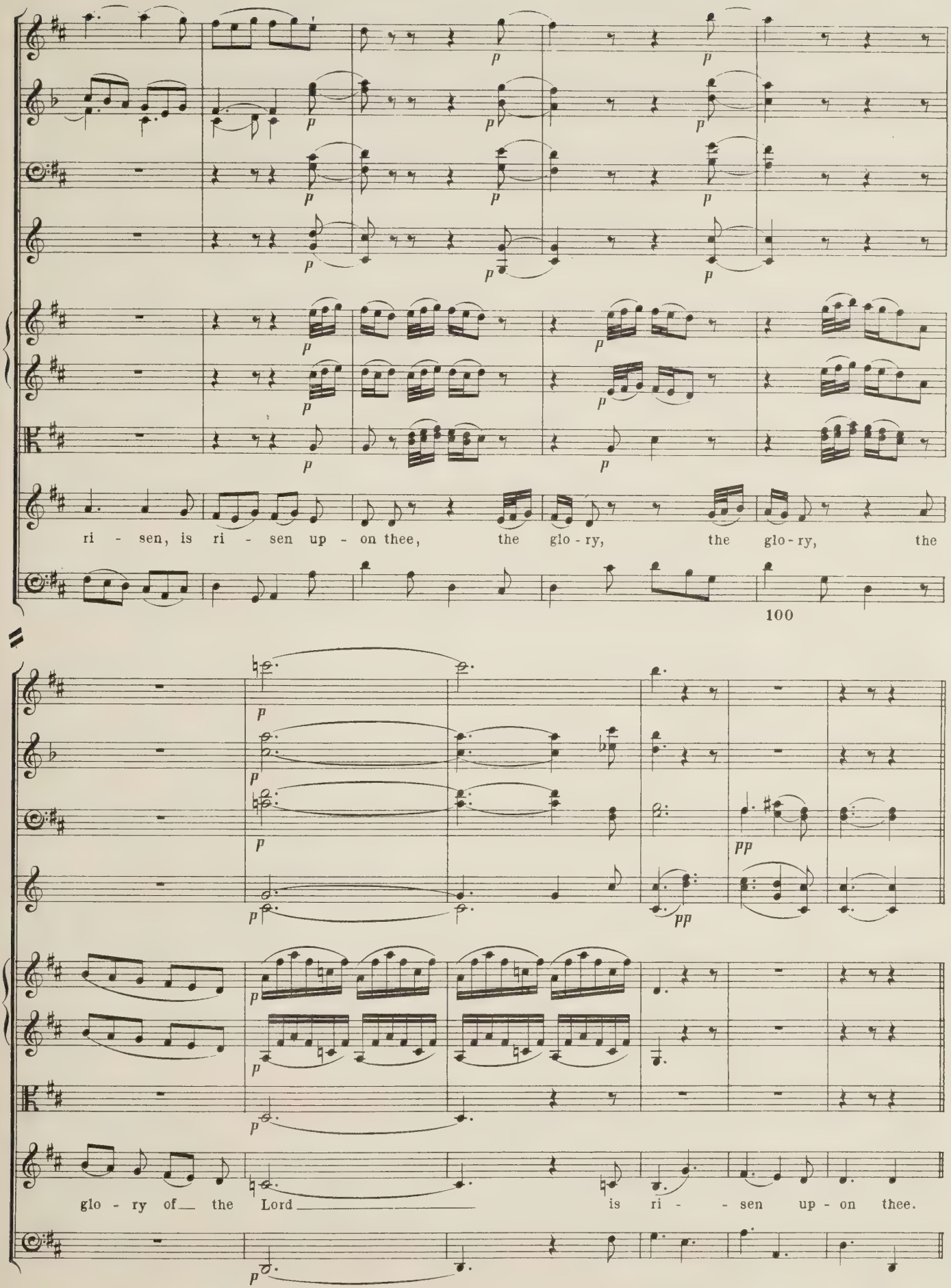

C
a 2.
tain:
C
O thou that tell-est good ti-dings to Je-ru-sa-lem, lift up thy

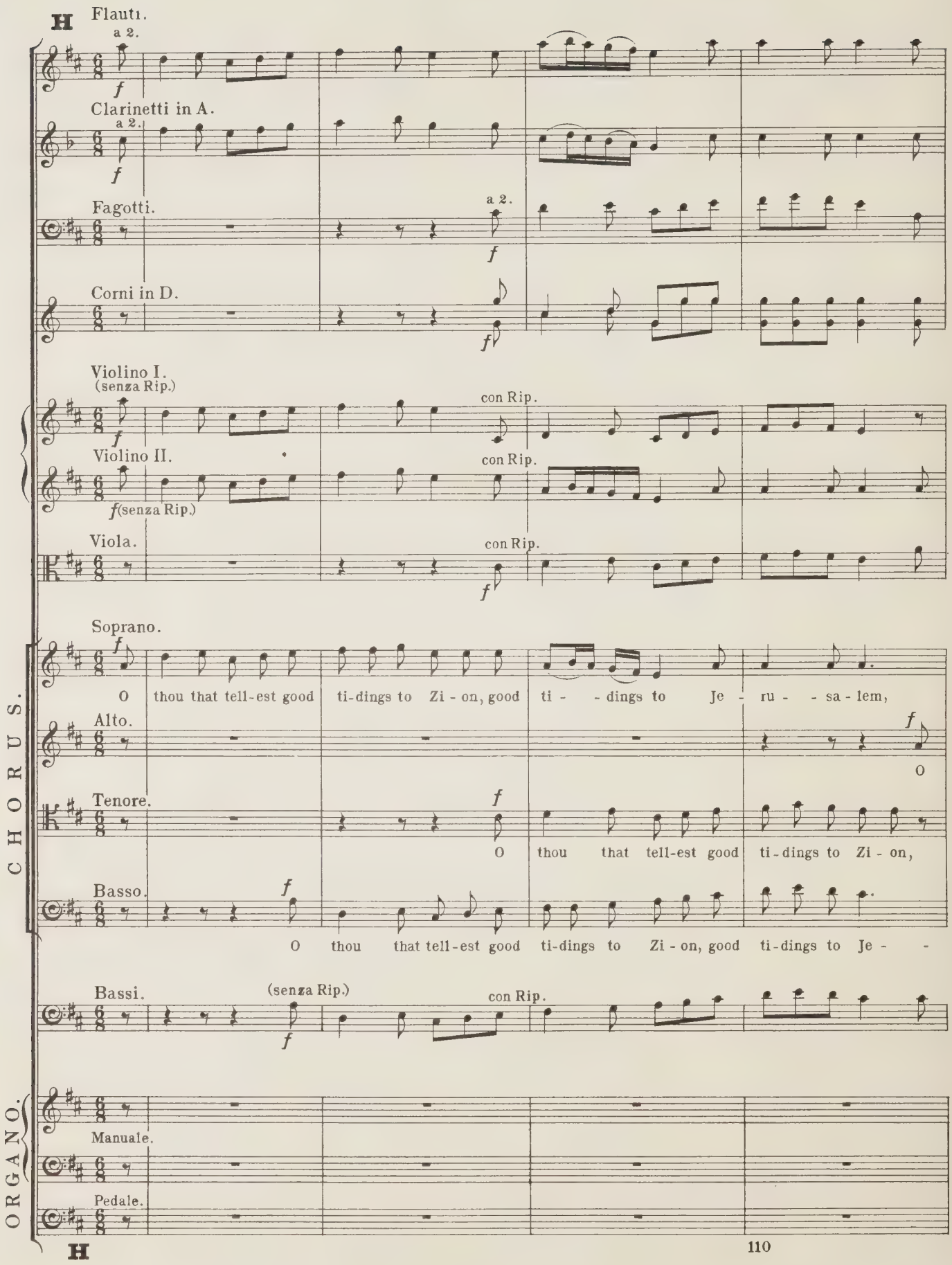
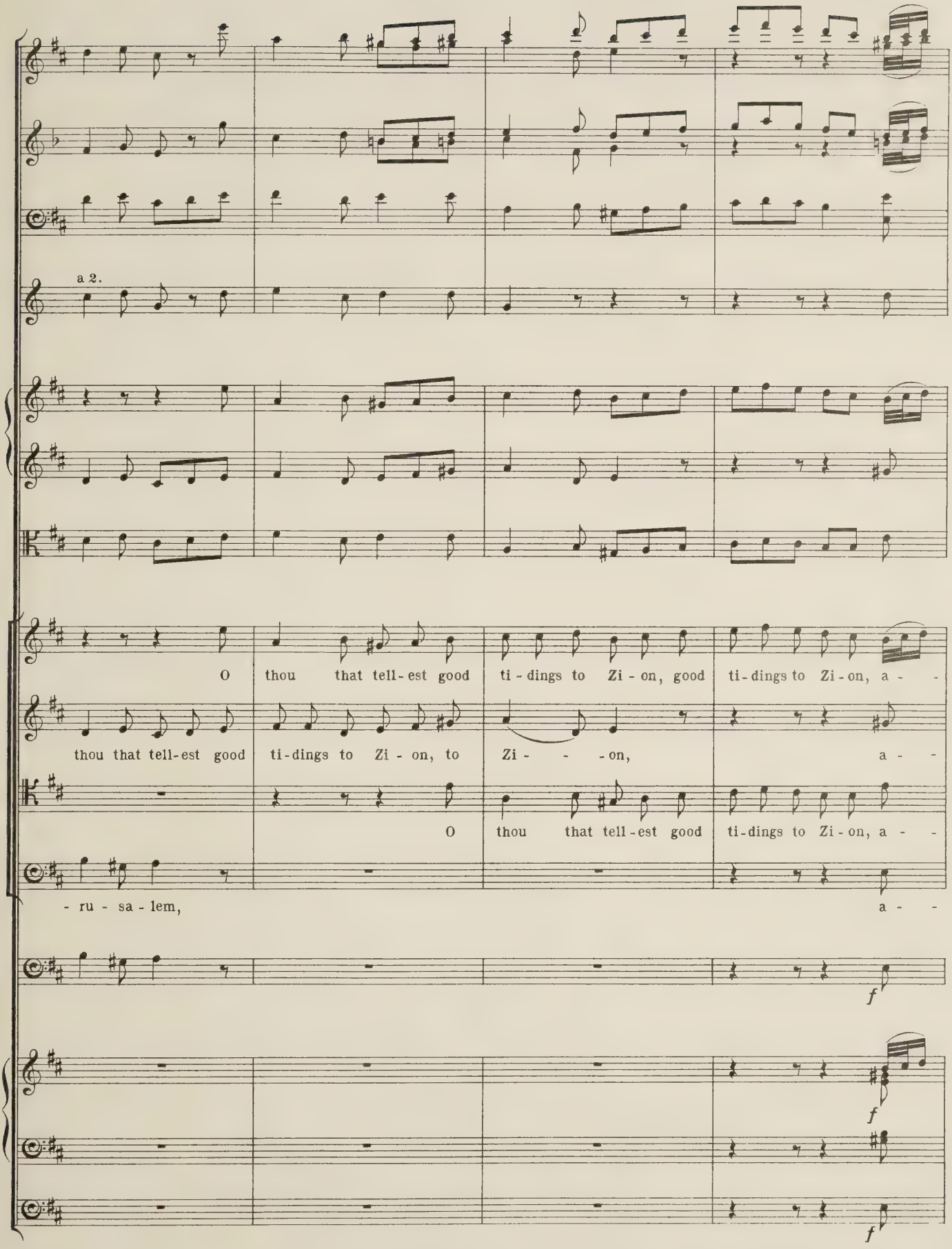

D
p
p
p
voice with strength, lift it up, be not a - fraid, say un - to the
D
p
p
p
tr
ci - ties of Ju-dah, say un - to the ci - ties of Ju-dah, Be - hold your

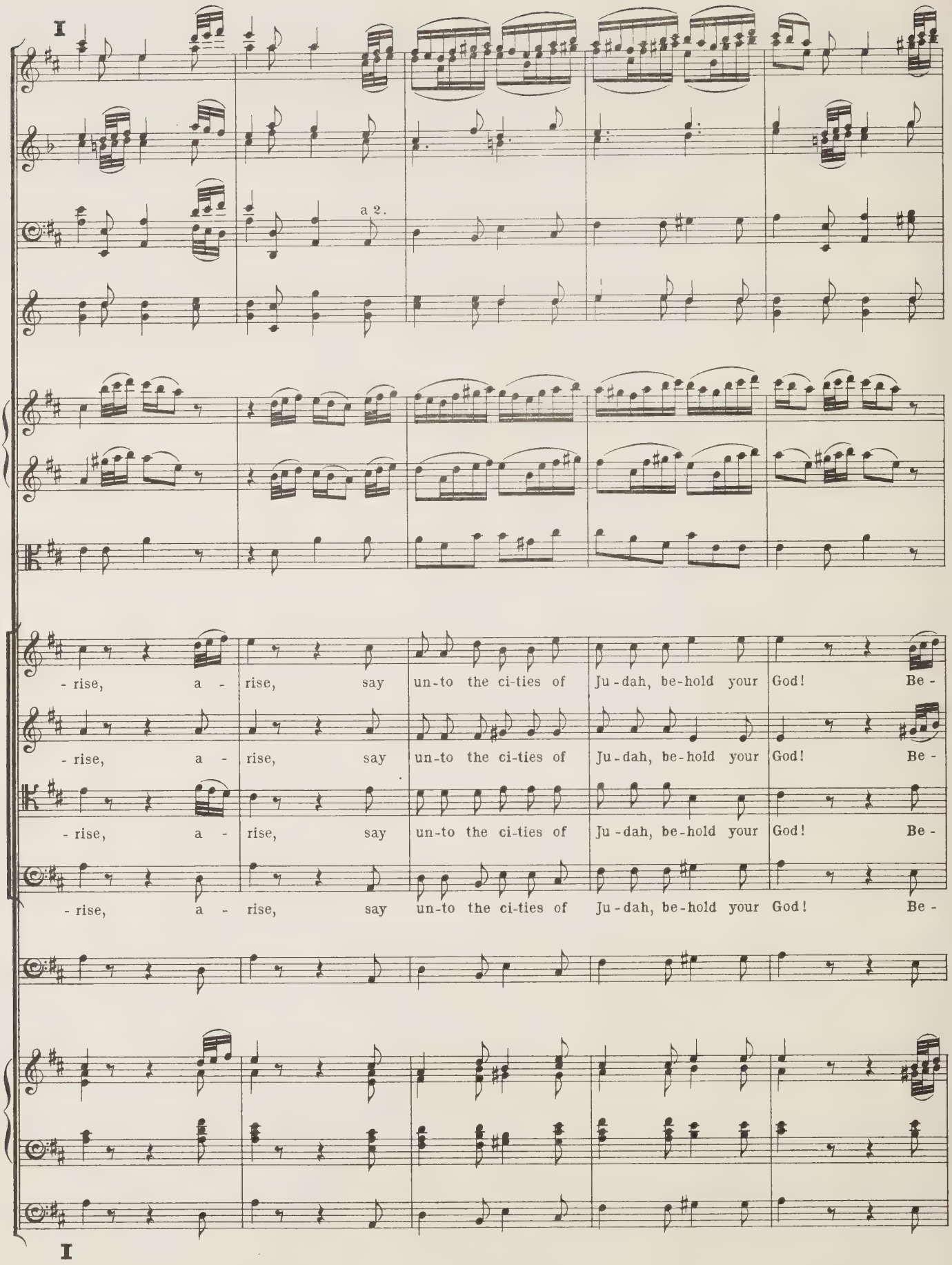

God, be - hold your God! say un-to the ci-ties of Ju - - - dah,
p
p
p
p
tr
Be - hold your God, be - hold your God,
60

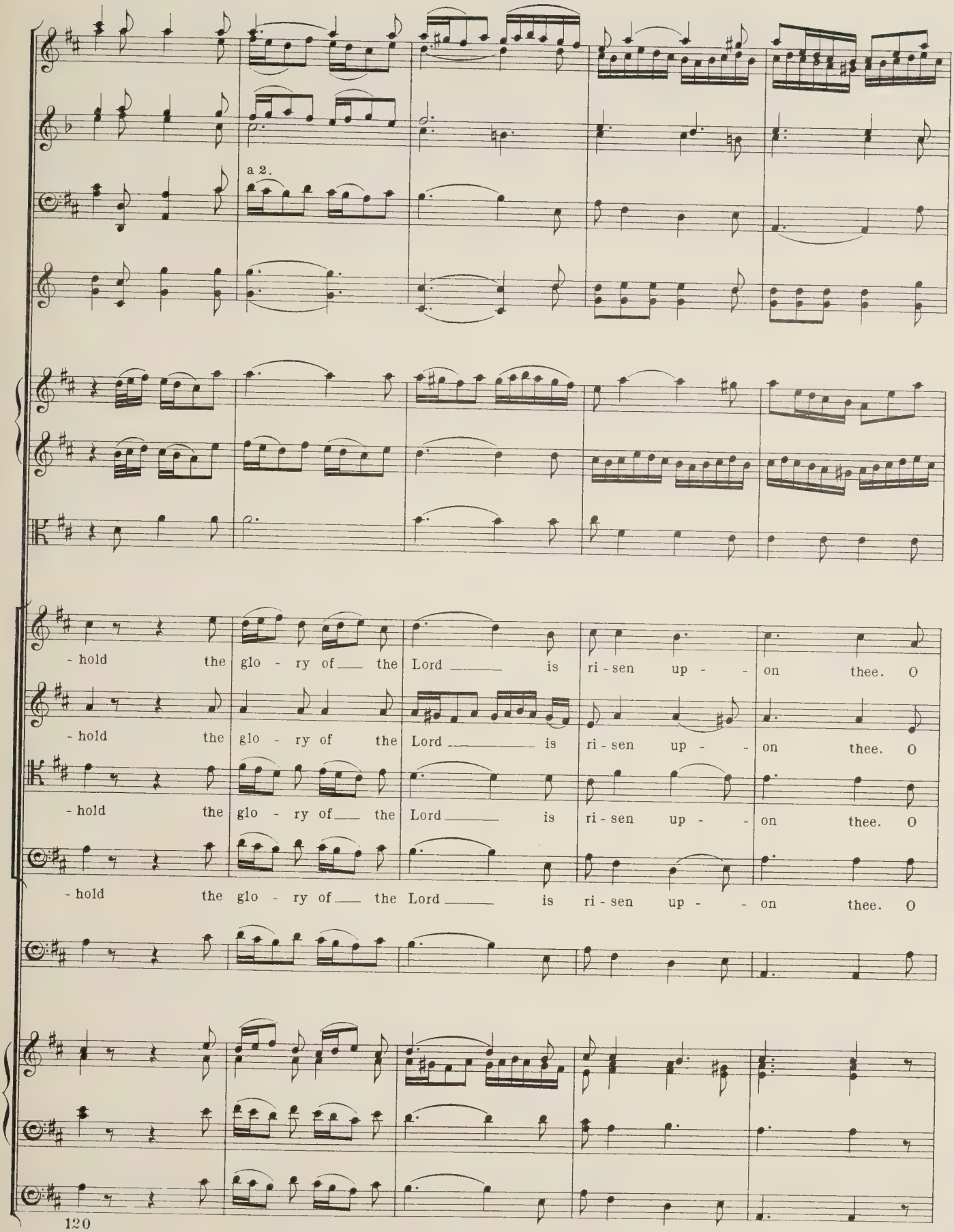

E
be - hold your God!
E f
O thou that tell-est good ti-dingsto Zi-on,

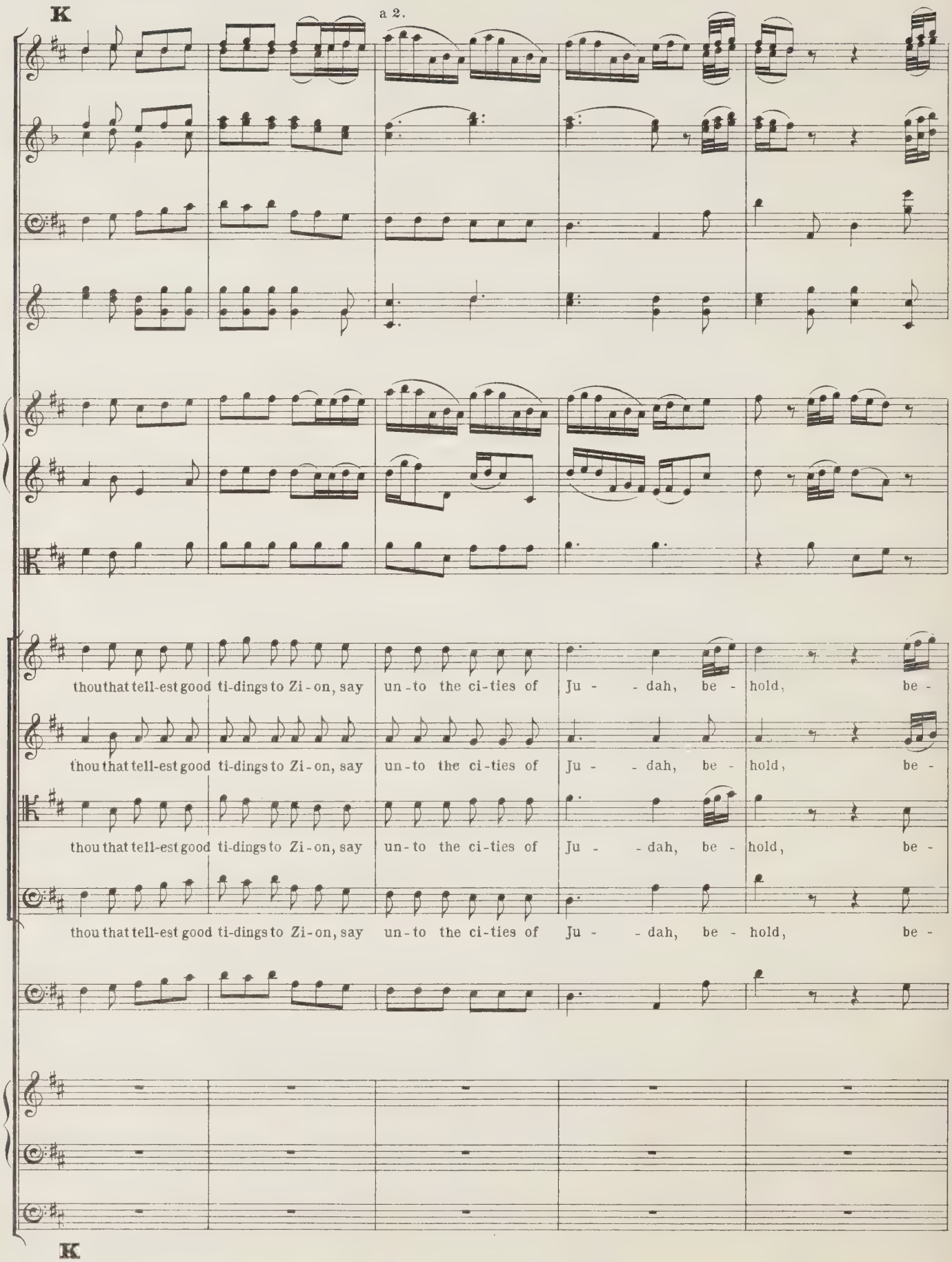

F
a - rise, shine, for thy light is come, a -
F
I°
- rise, a - - rise, a - rise, shine, for thy light is come: and the

p
tr
glo - - - - - - - - - - - ry of the Lord, the
G
glo - ry of the Lord is ri - sen, is ri - sen, up - on thee, is
G 90

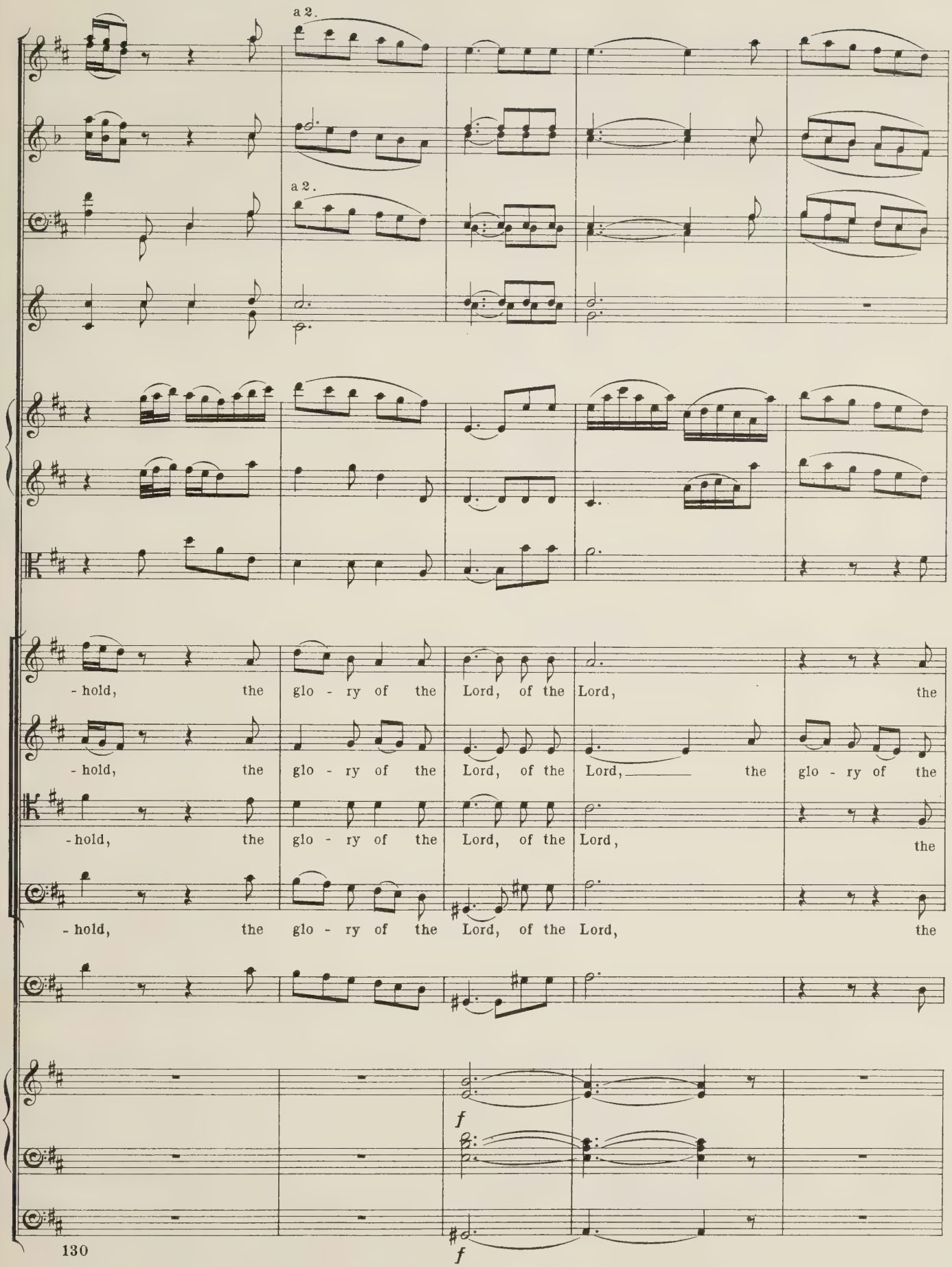

ri - sen, is ri - sen up - on thee, the glo - ry, the glo - ry, the
100
glo - ry of the Lord is ri - sen up - on thee.

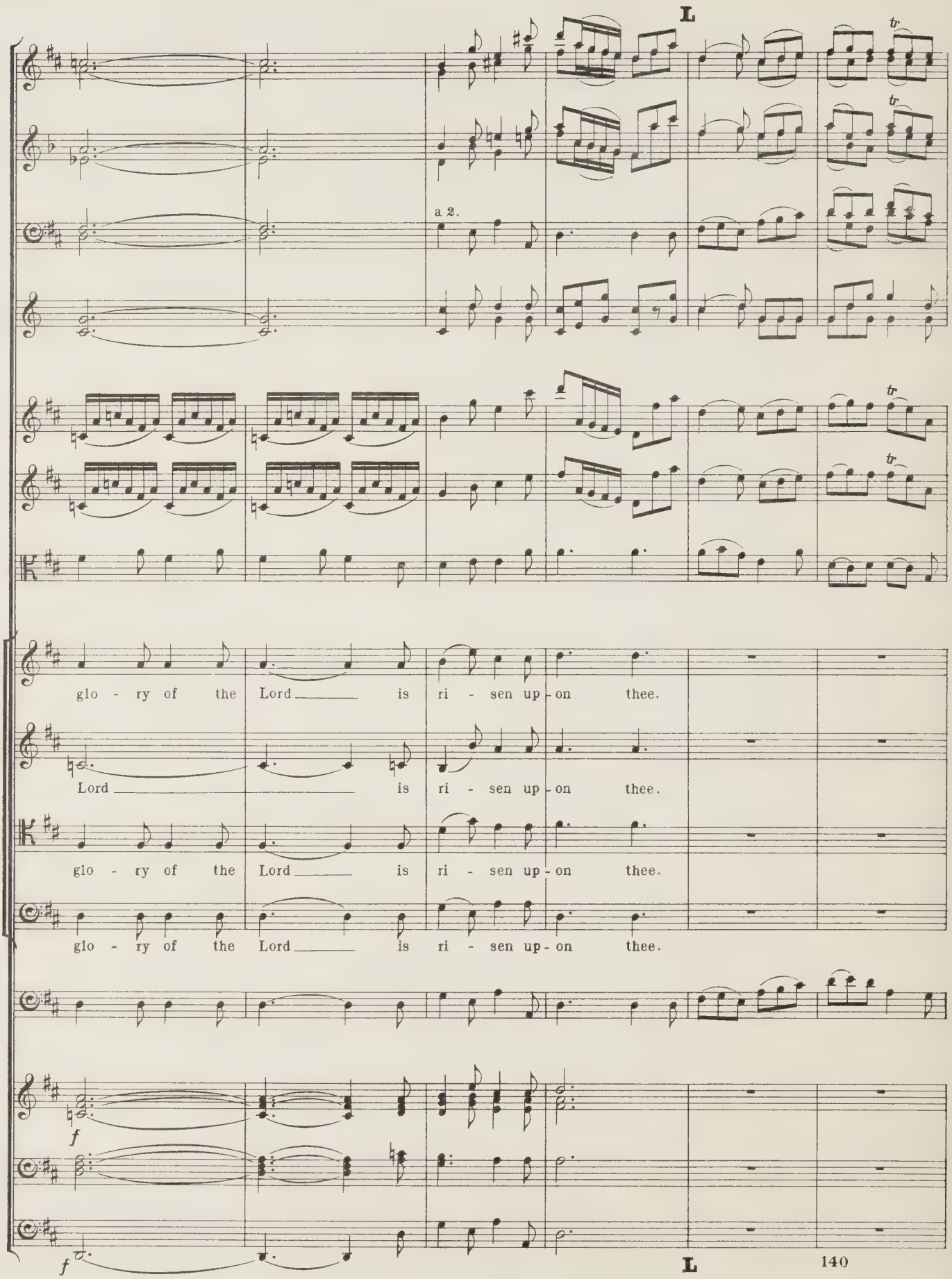

H
Flauti.
a 2.
f
Clarinetti in A.
a 2.
f
Fagotti.
a 2.
f
Corni in D.
f
Violino I.
(senza Rip.)
f
con Rip.
Violino II.
f (senza Rip.)
con Rip.
Viola.
con Rip.
f
CHORUS.
Soprano.
f
O thou that tell-est good ti-dings to Zi - on, good ti - - dings to Je - ru - - sa - lem,
Alto.
f
O
Tenore.
f
O thou that tell-est good ti-dings to Zi - on,
Basso.
f
O thou that tell-est good ti-dings to Zi - on, good ti-dings to Je - -
Bassi.
(senza Rip.)
f
con Rip.
ORGANO.
Manuale.
Pedale.
H
110

a 2.
O thou that tell-est good ti-dings to Zi-on, good ti-dings to Zi-on, a - -
thou that tell-est good ti-dings to Zi-on, to Zi - - -on, a - -
O thou that tell-est good ti-dings to Zi-on, a - -
- ru - sa - lem, a - -
f
f
f

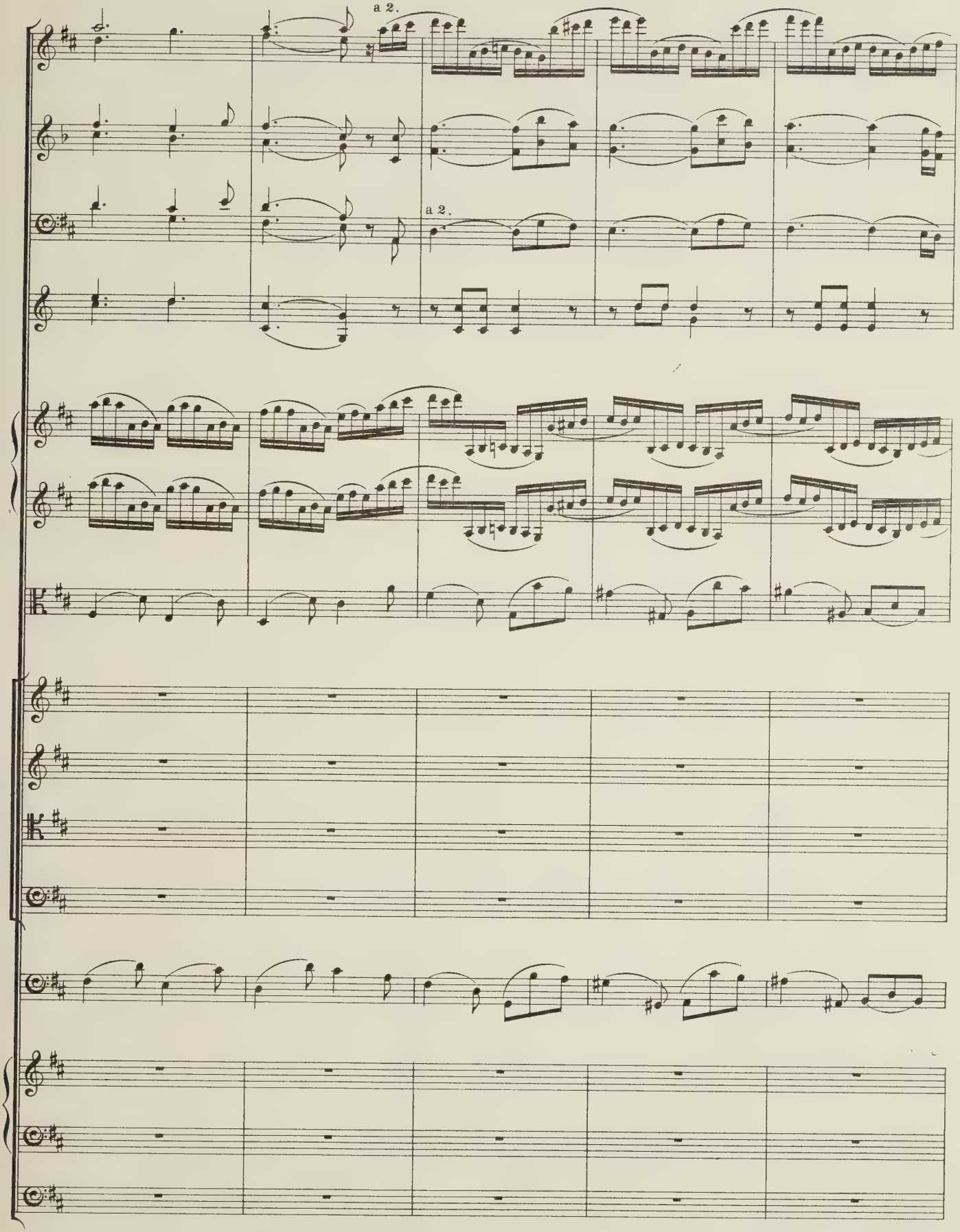

I
a 2.
- rise, a - rise, say un-to the ci-ties of Ju-dah, be-hold your God! Be -
- rise, a - rise, say un-to the ci-ties of Ju-dah, be-hold your God! Be -
- rise, a - rise, say un-to the ci-ties of Ju-dah, be-hold your God! Be -
- rise, a - rise, say un-to the ci-ties of Ju-dah, be-hold your God! Be -
I

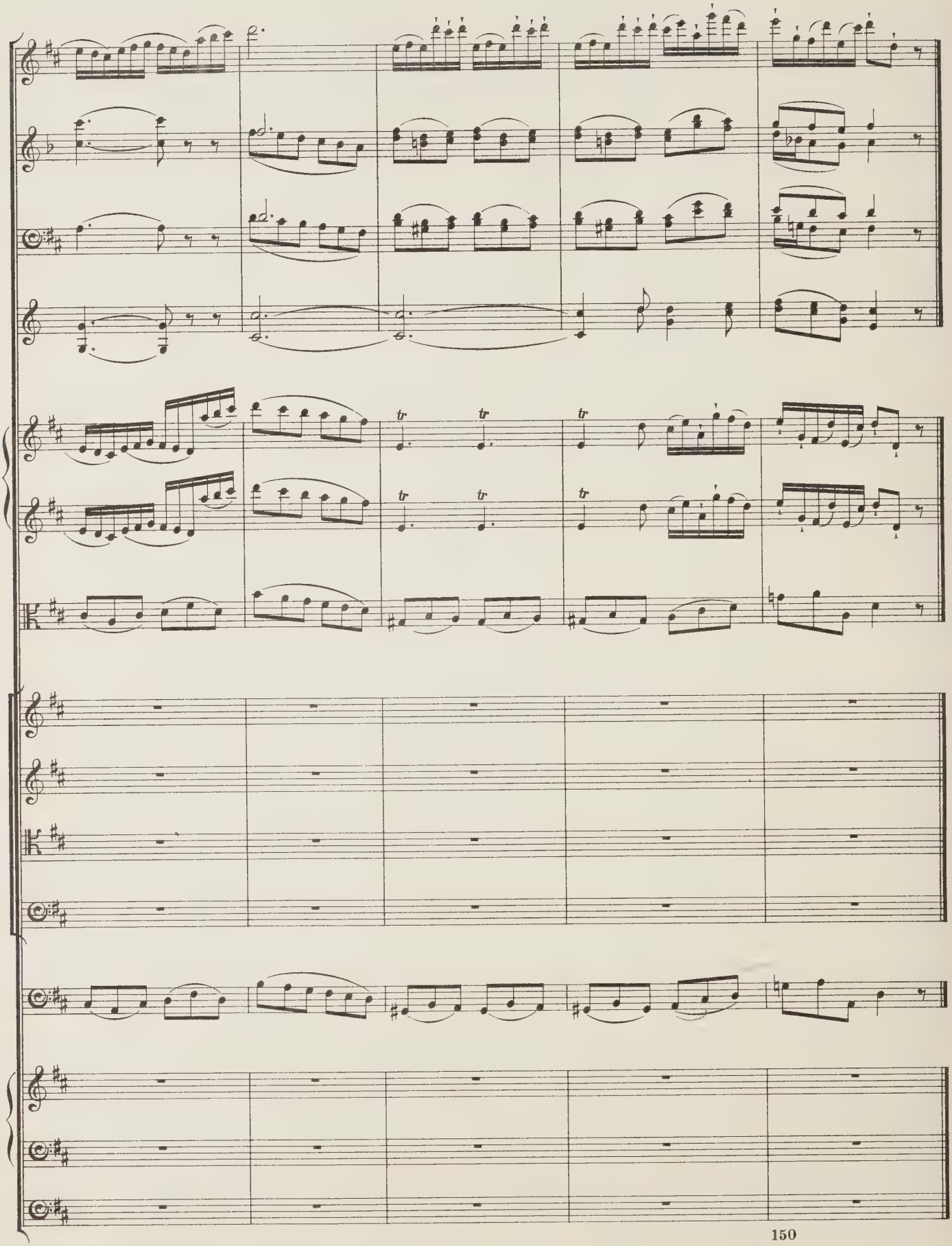

a 2.
- hold the glo - ry of the Lord is ri - sen up - on thee. O
- hold the glo - ry of the Lord is ri - sen up - on thee. O
- hold the glo - ry of the Lord is ri - sen up - on thee. O
- hold the glo - ry of the Lord is ri - sen up - on thee. O
120


K
a 2.
thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold, be -
thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold, be -
thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold, be -
thou that tell-est good ti-dings to Zi-on, say un-to the ci-ties of Ju - dah, be - hold, be -
K


a 2.
a 2.
- hold, the glo - ry of the Lord, of the Lord, the
- hold, the glo - ry of the Lord, of the Lord, the glo - ry of the
- hold, the glo - ry of the Lord, of the Lord, the
- hold, the glo - ry of the Lord, of the Lord, the
f
f
130

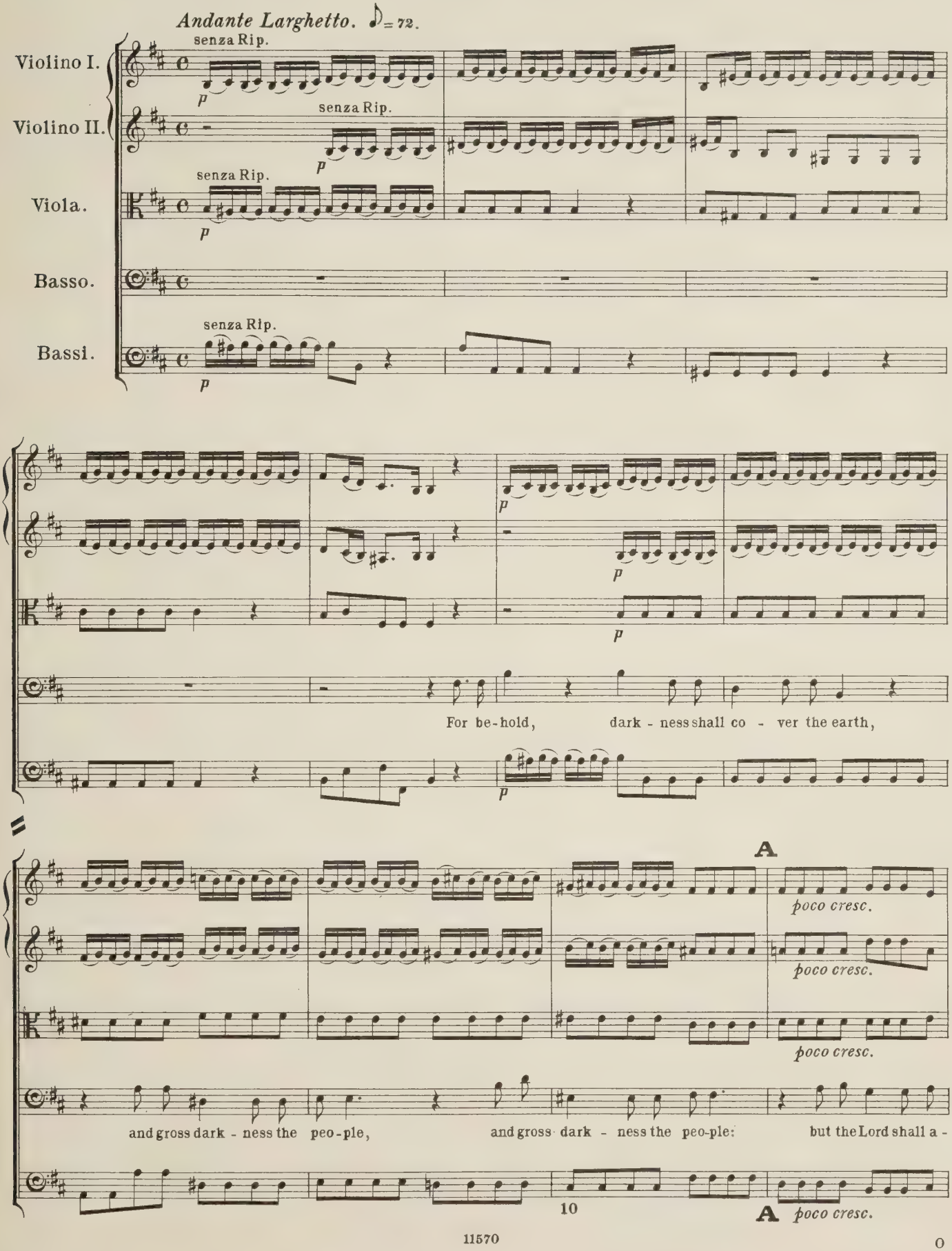

L
a 2.
glo - ry of the Lord is ri - sen up - on thee.
Lord is ri - sen up - on thee.
glo - ry of the Lord is ri - sen up - on thee.
glo - ry of the Lord is ri - sen up - on thee.
f
f
L
140

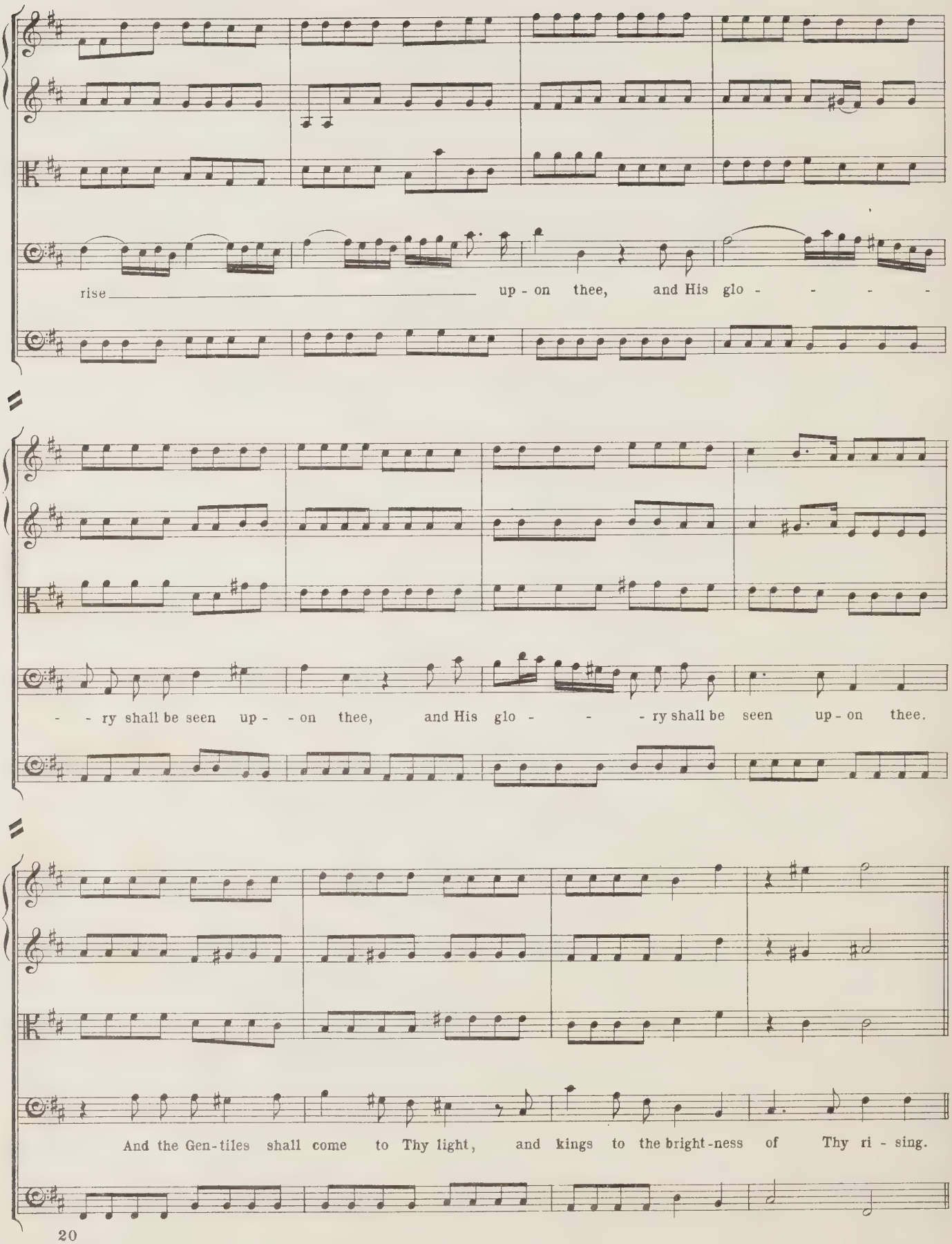

a 2.
a 2.


tr
tr
tr
tr
tr
tr
150

Nº 10. RECIT. FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

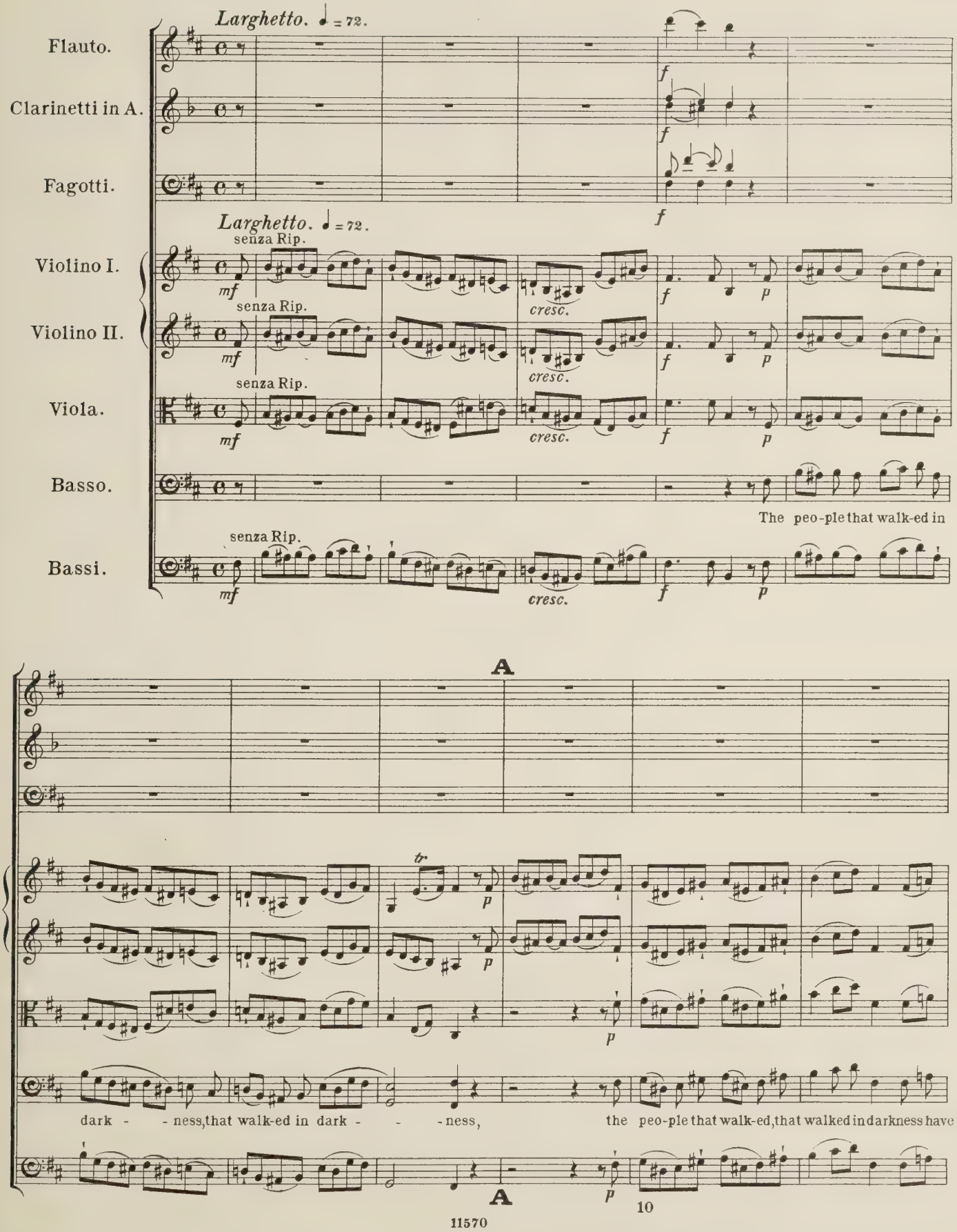
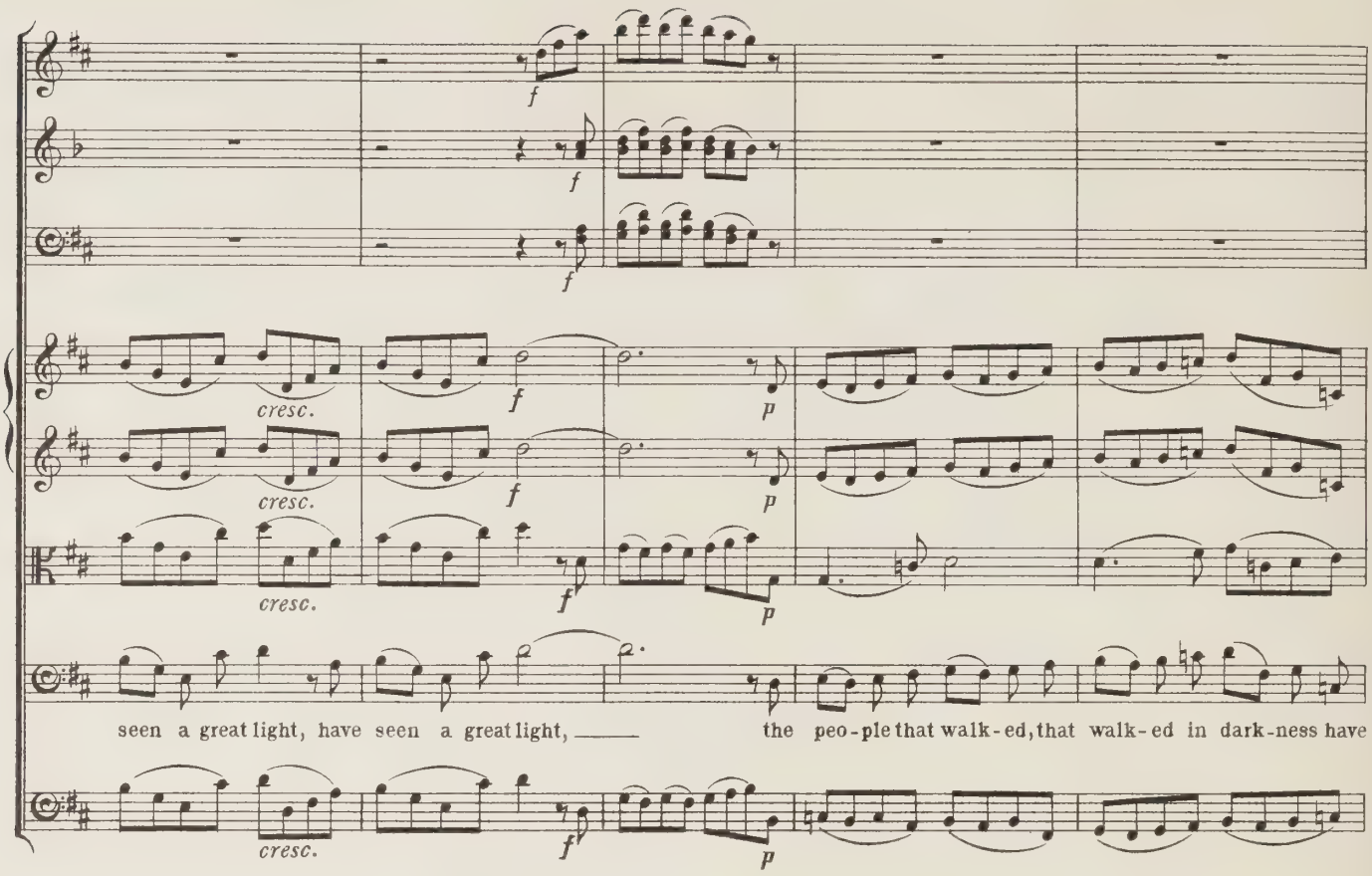
(Accompd)

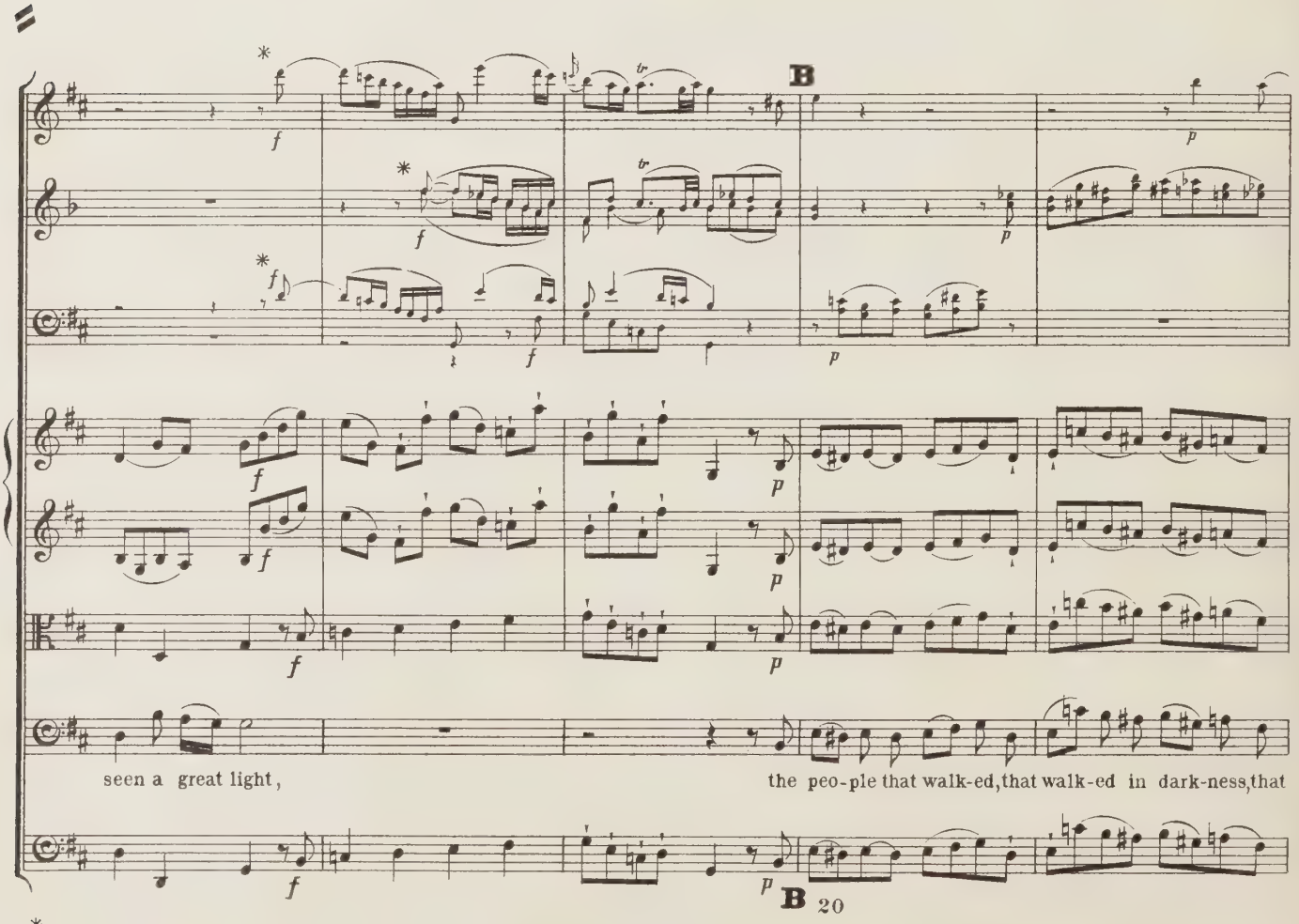



rise up - on thee, and His glo - - - -
- - ry shall be seen up - - on thee, and His glo - - - ry shall be seen up - on thee.
And the Gen-tiles shall come to Thy light, and kings to the bright-ness of Thy ri - sing.

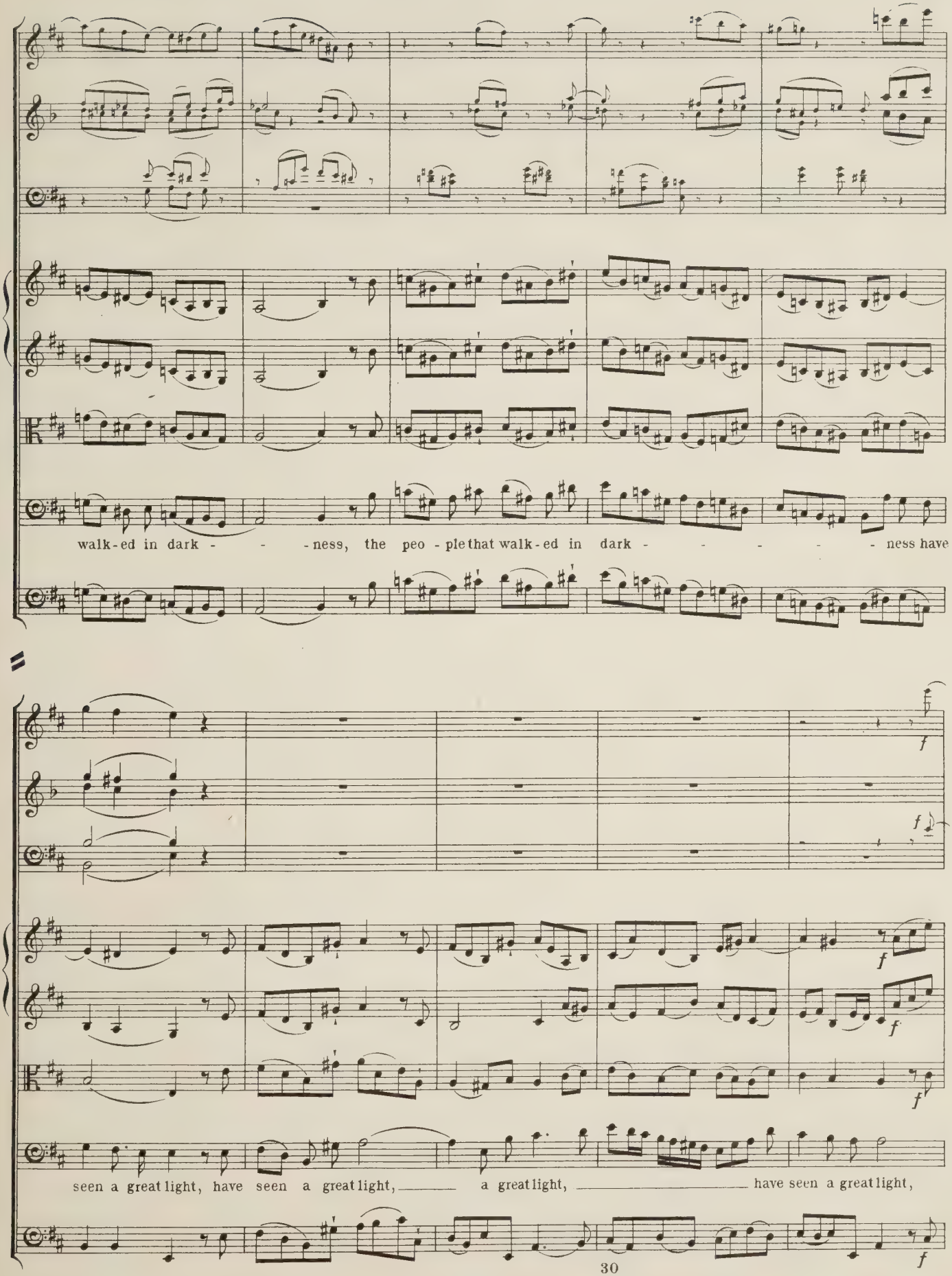
20

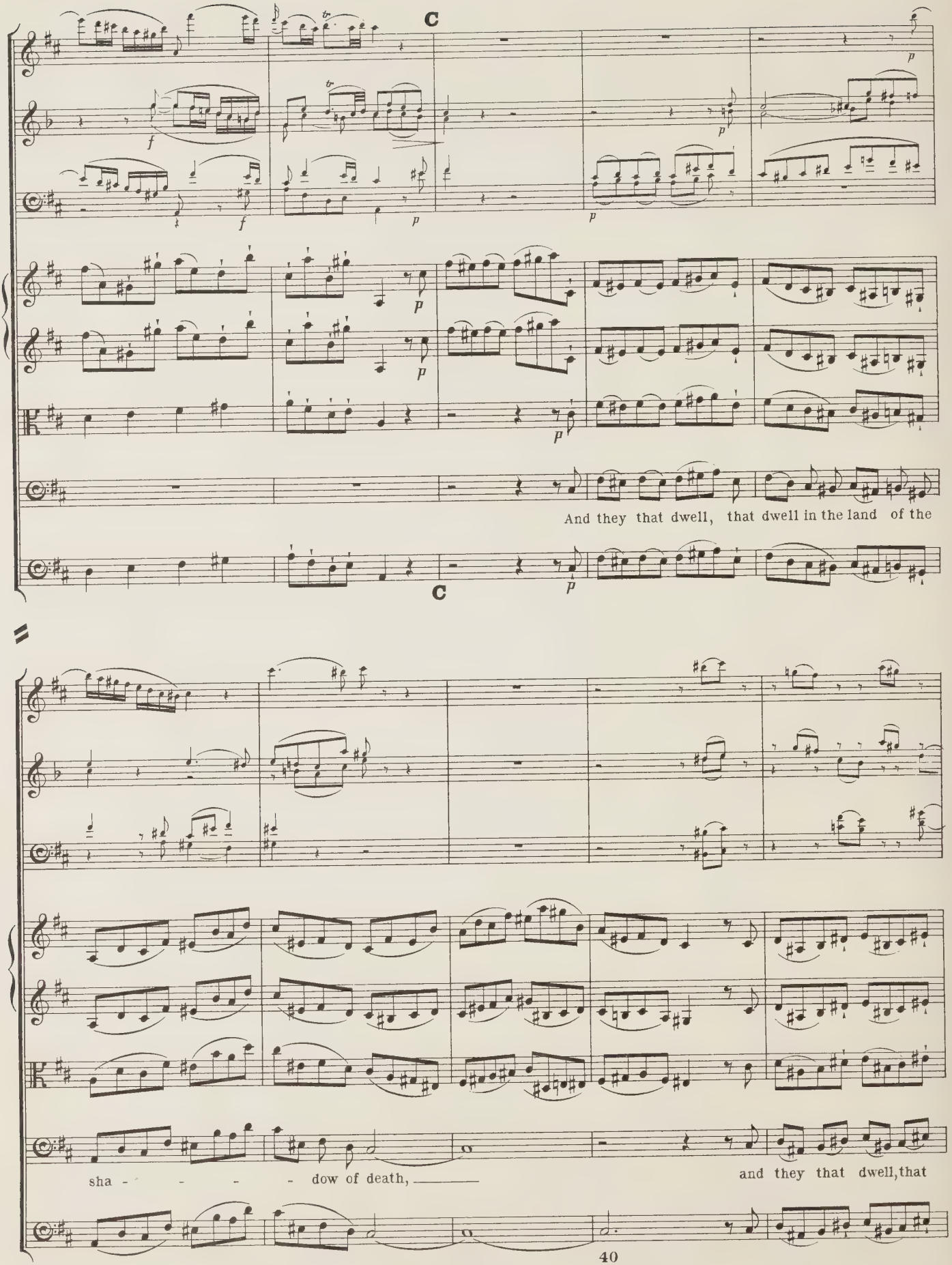
Nº 11. AIR. THE PEOPLE THAT WALKED IN DARKNESS.

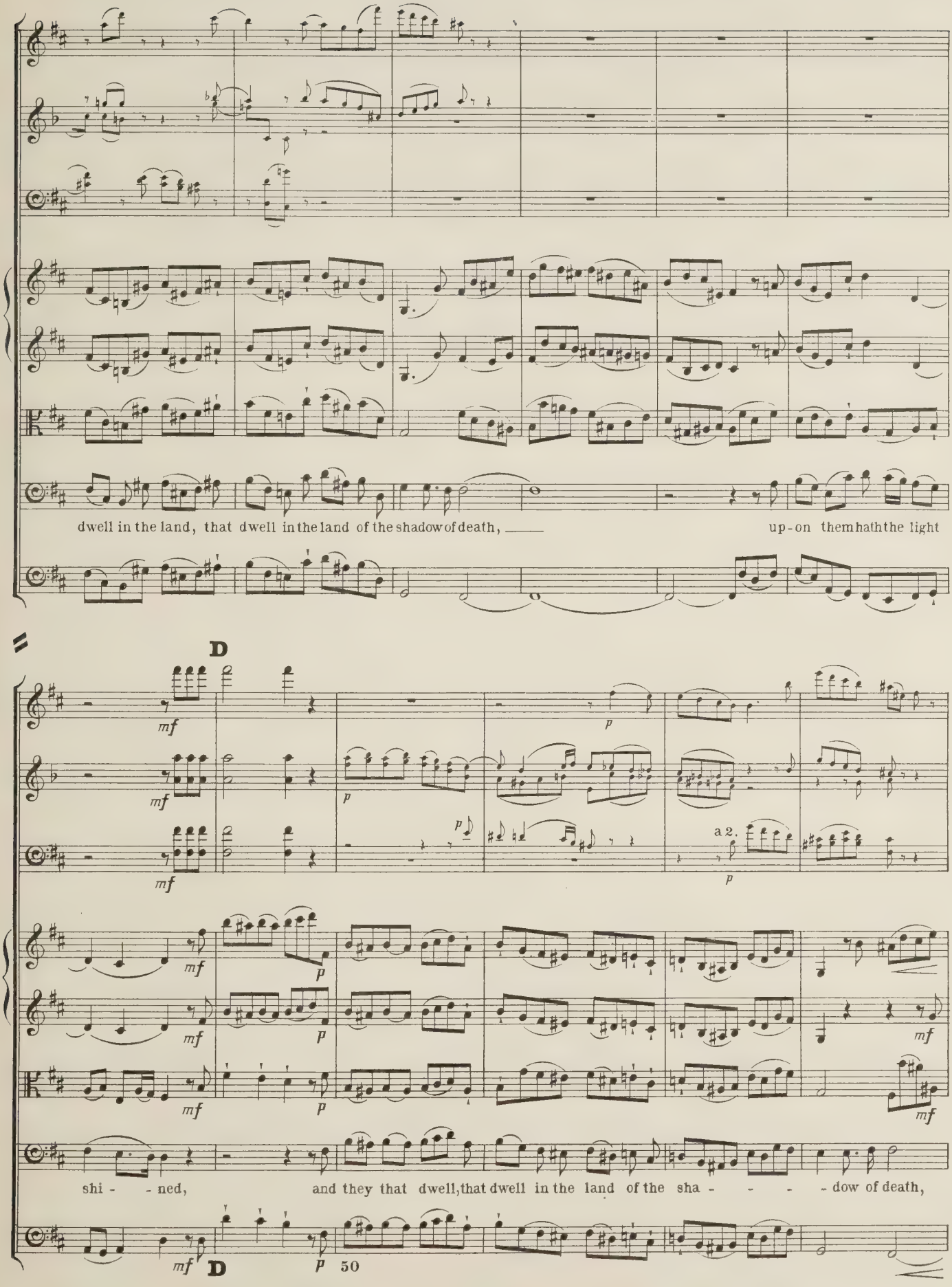


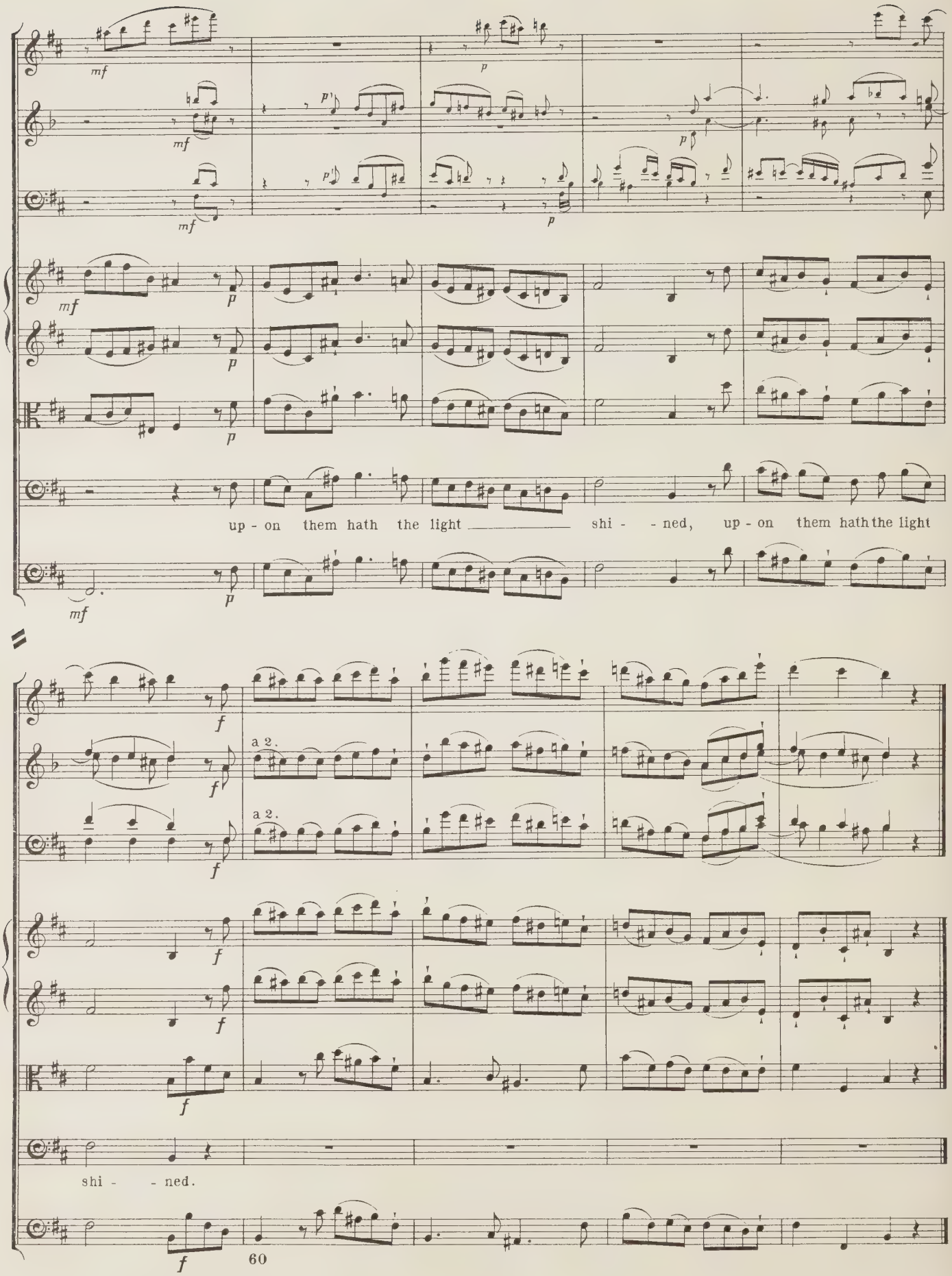


* *See* Preface, page IX.

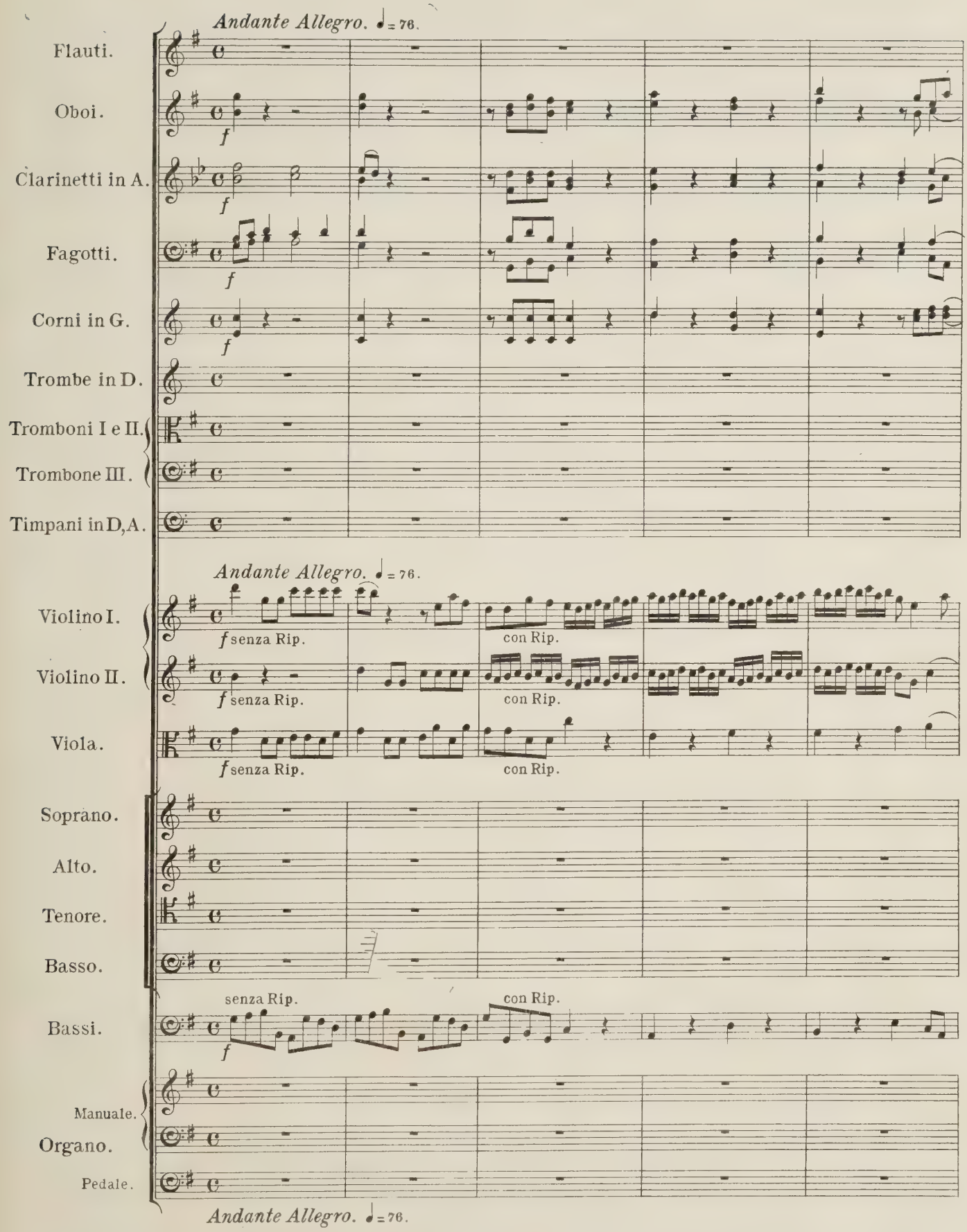

walk-ed in dark - - - ness, the peo - ple that walk-ed in dark - - - - - - ness have
f
f
f
f
f
seen a great light, have seen a great light, a great light, have seen a great light,
f

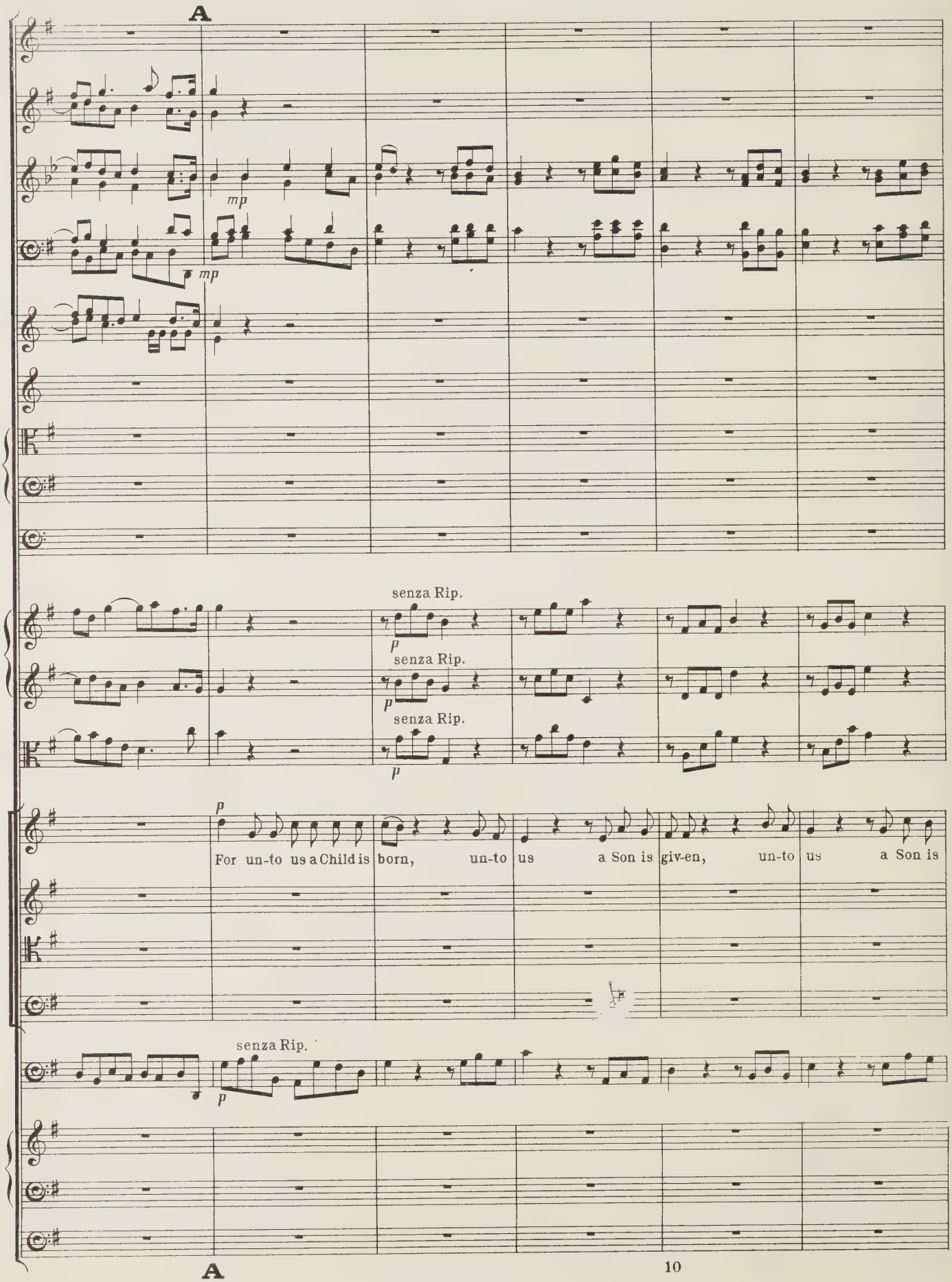

C
And they that dwell, that dwell in the land of the
C
sha - - - - - dow of death,
and they that dwell, that
40

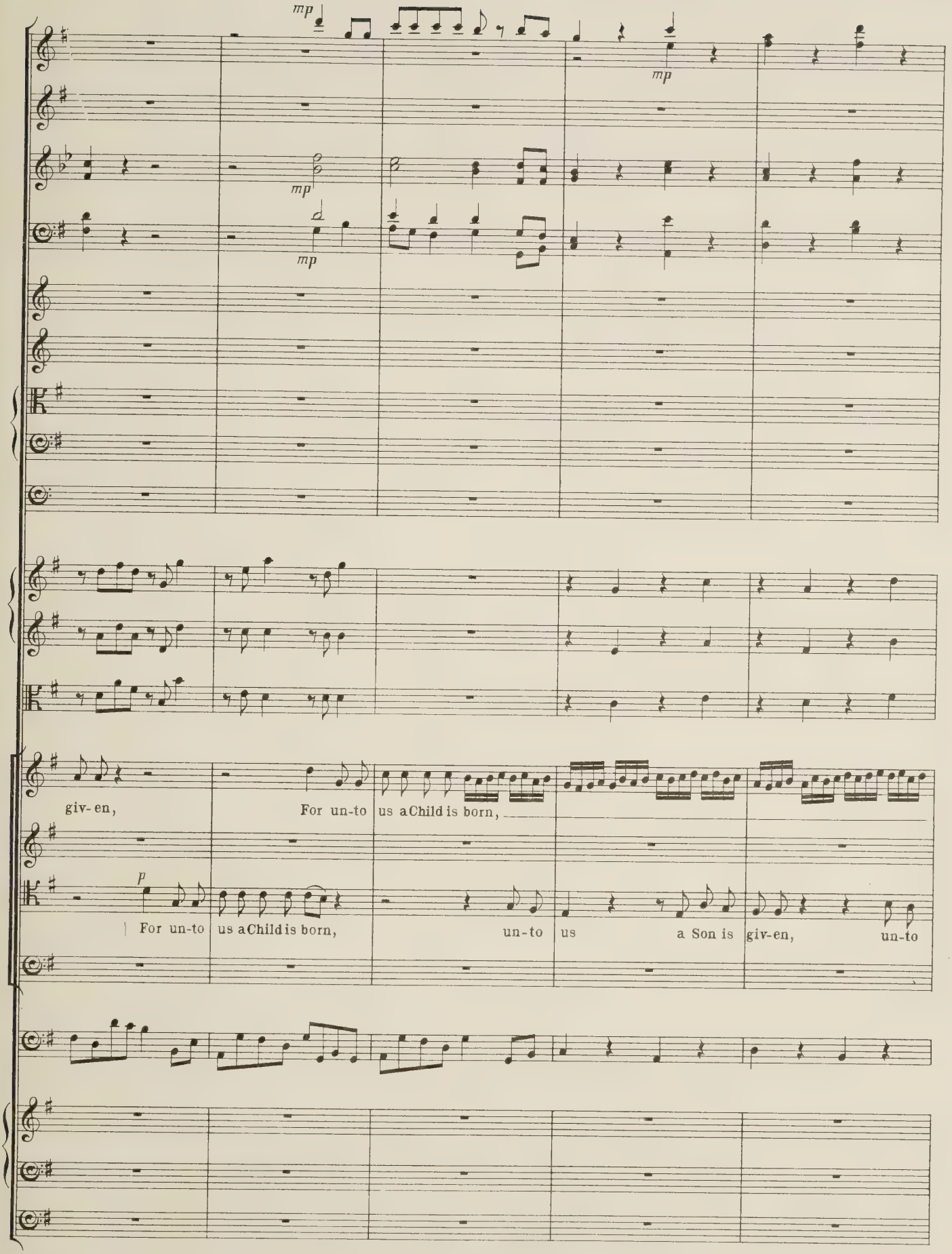

dwell in the land, that dwell in the land of the shadow of death, ——
up-on them hath the light
D
a 2.
shi - - ned,
and they that dwell, that dwell in the land of the sha - - - - dow of death,
D
50

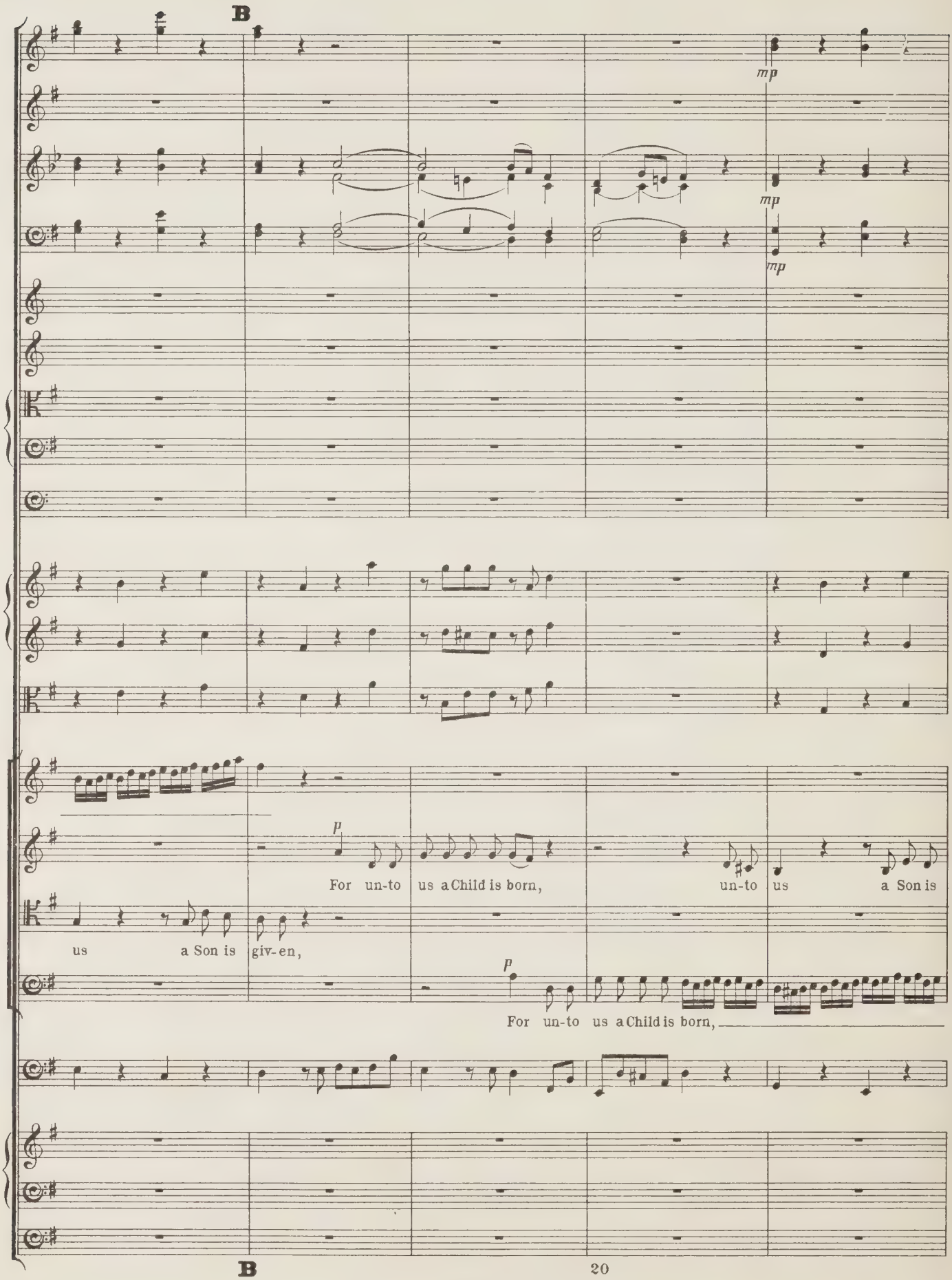

mf
p
up - on them hath the light shi - - ned, up - on them hath the light
a 2.
a 2.
shi - - ned.
60

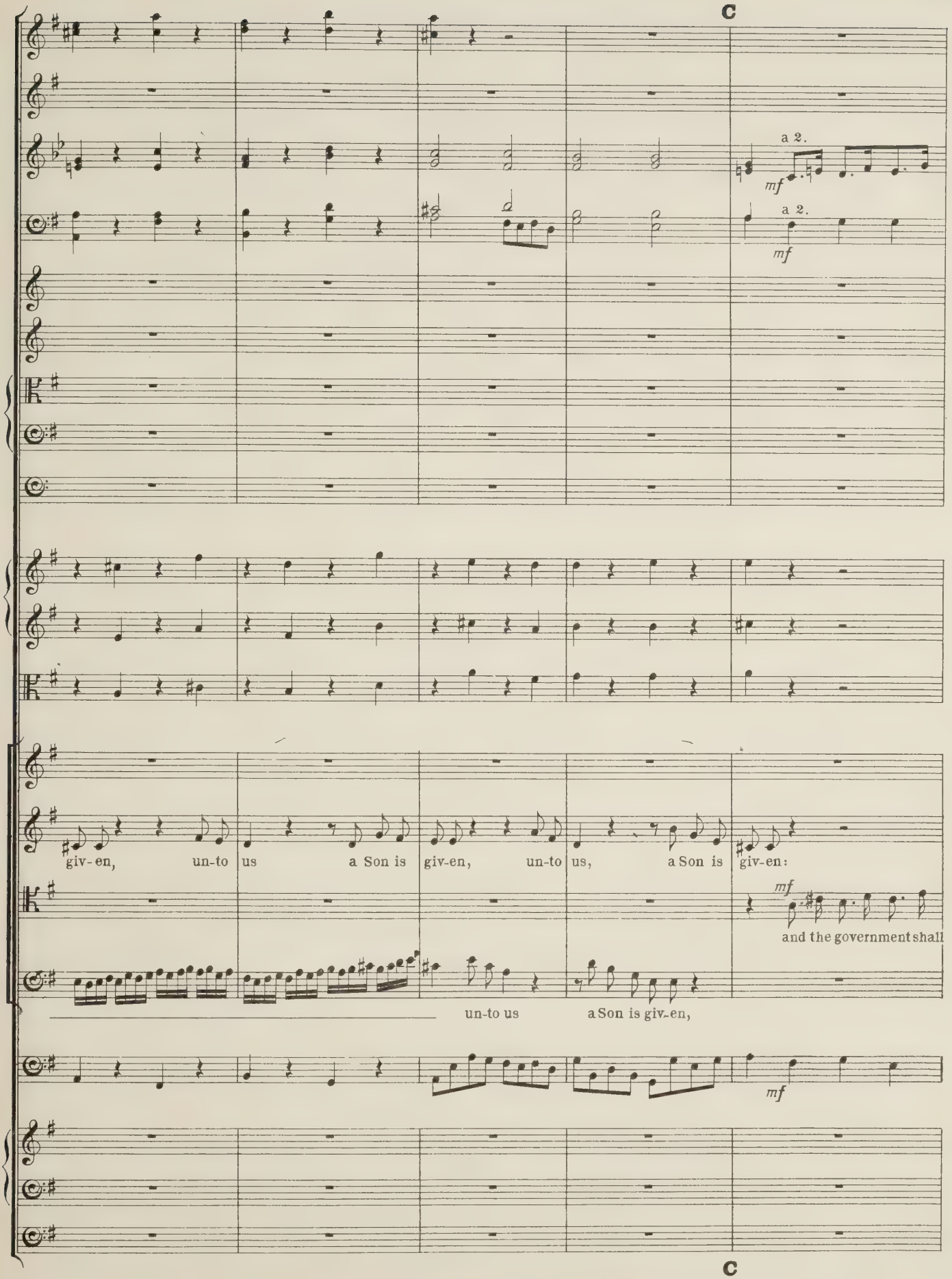
Nº 12. CHORUS. FOR UNTO US A CHILD IS BORN.

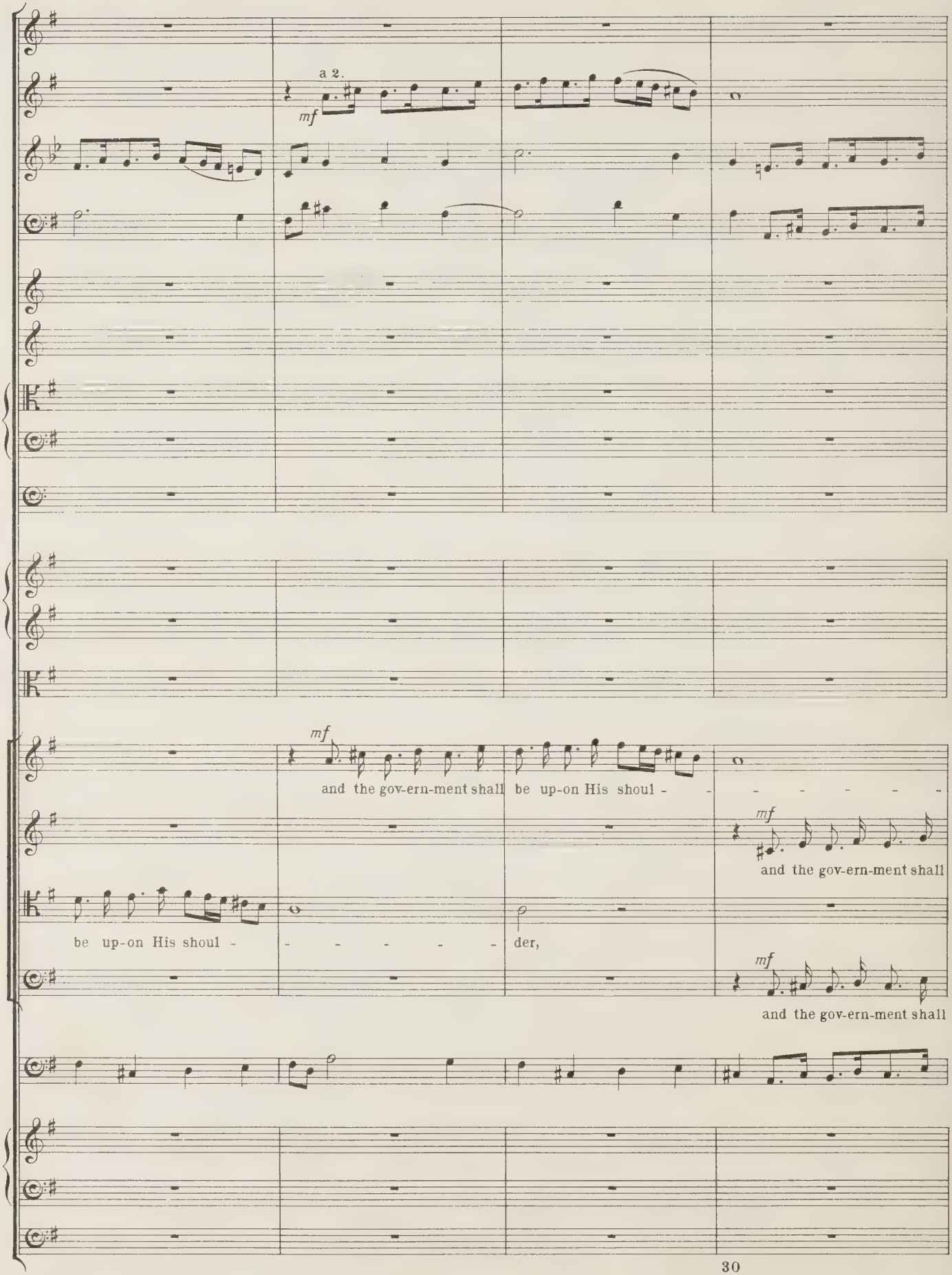


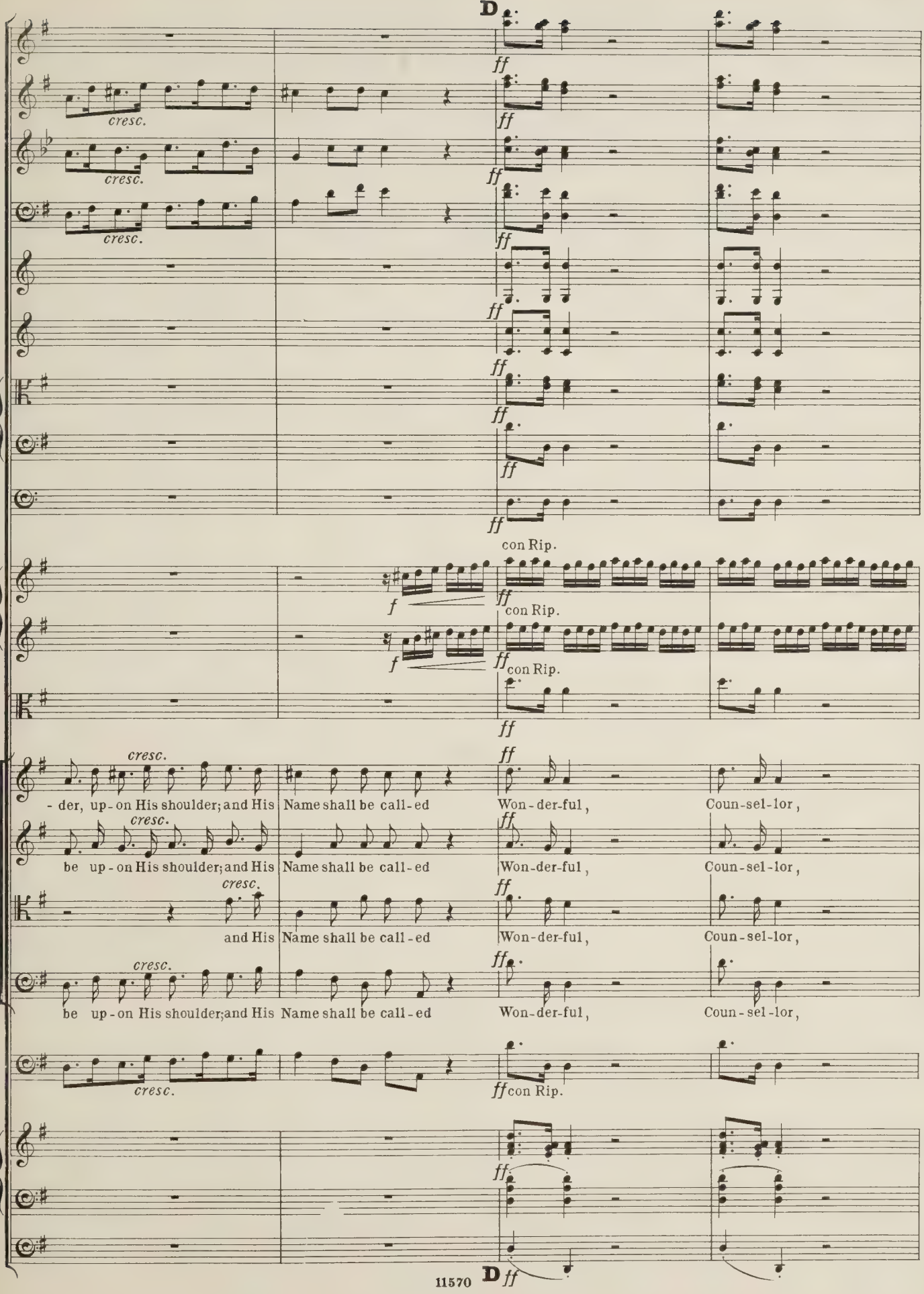

A
mp
mp
senza Rip.
p
senza Rip.
p
senza Rip.
p
p
For un-to us a Child is born, un-to us a Son is giv-en, un-to us a Son is
senza Rip.
p
A
10

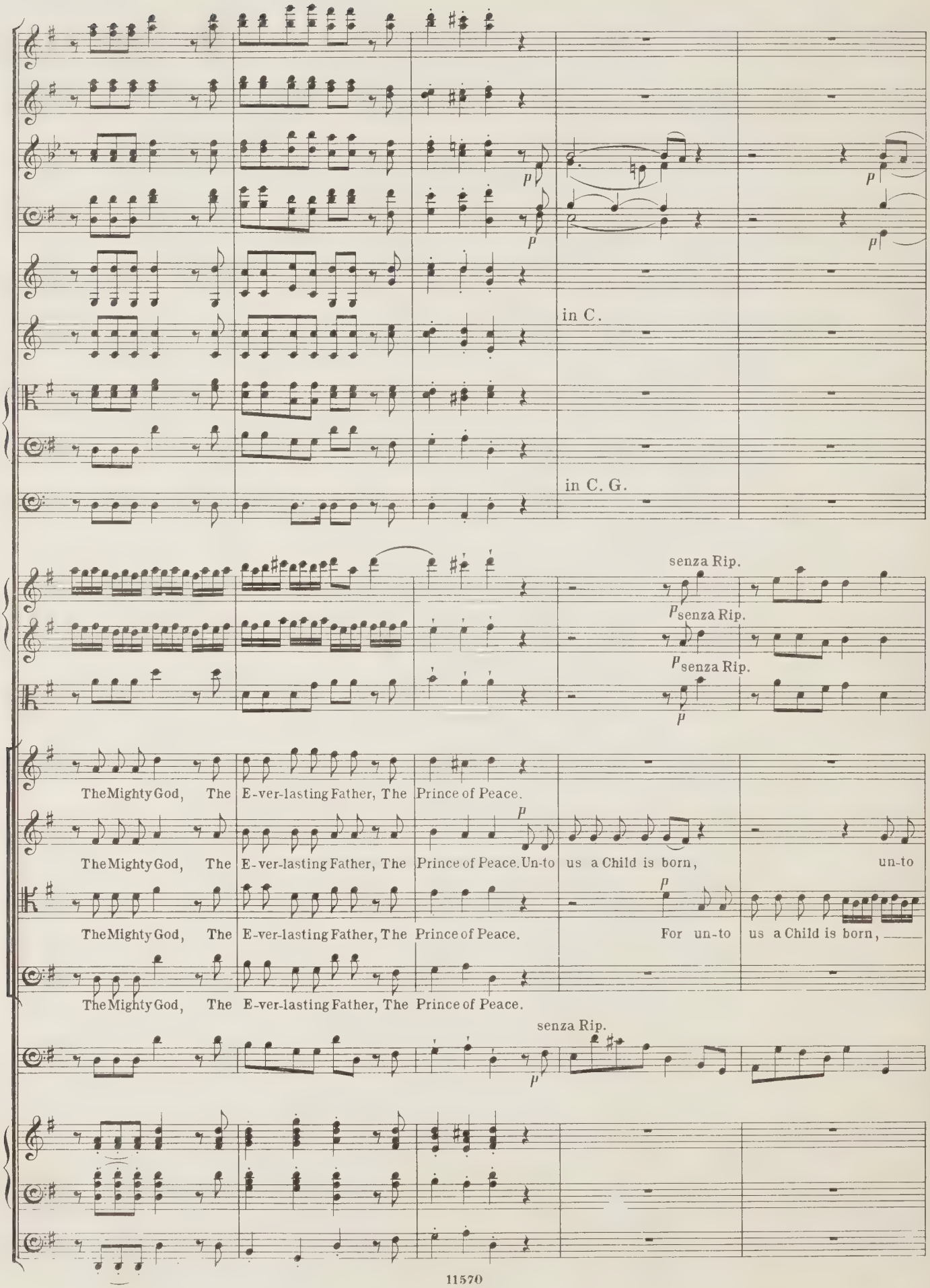

mp
mp
mp
mp
giv- en,
For un-to us a Child is born,
p
For un-to us a Child is born,
un-to us a Son is giv-en, un-to

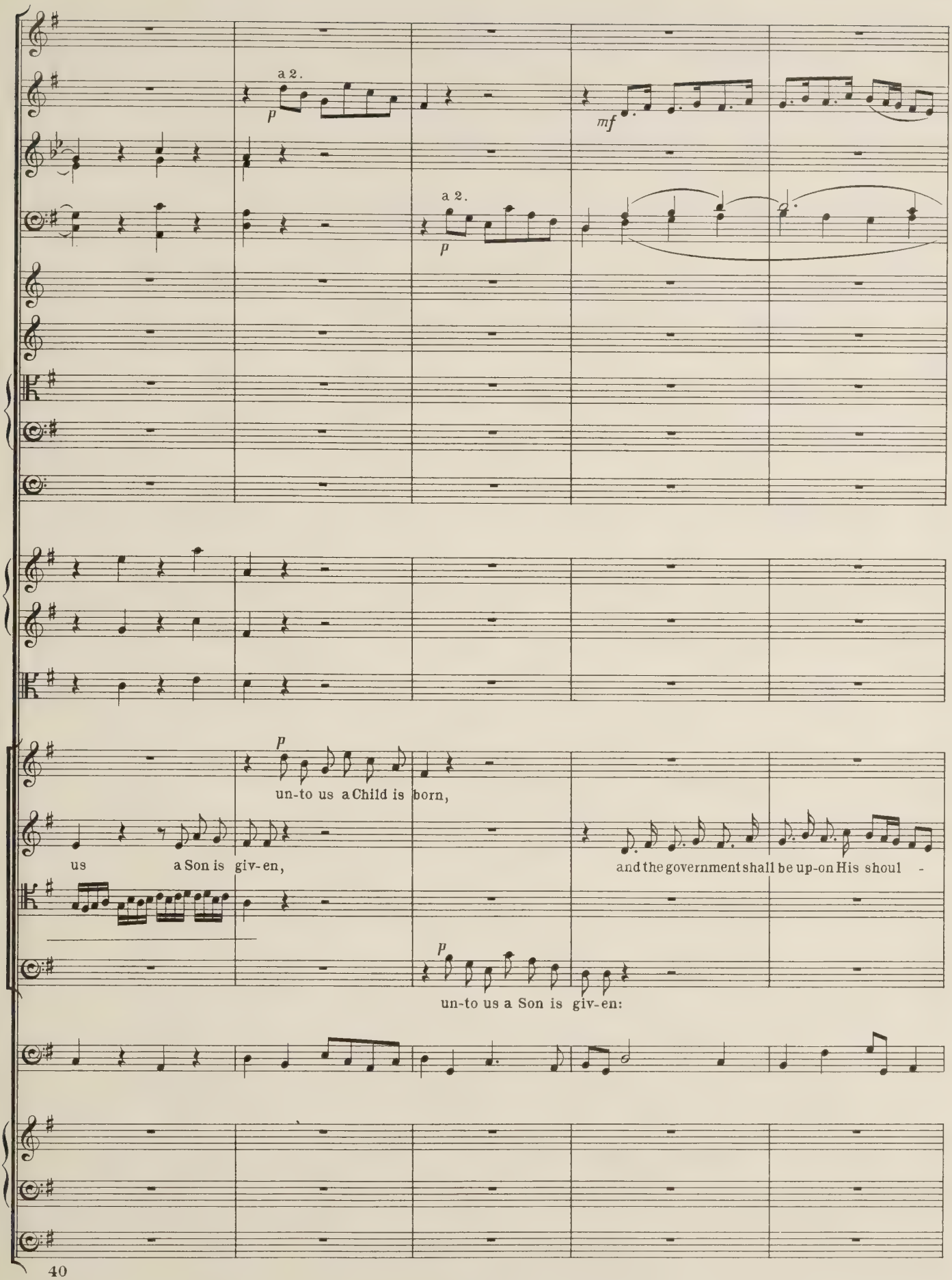

B
mp
mp
mp
p
For un-to us a Child is born,
un-to us a Son is
us a Son is giv-en,
p
For un-to us a Child is born,
B
20

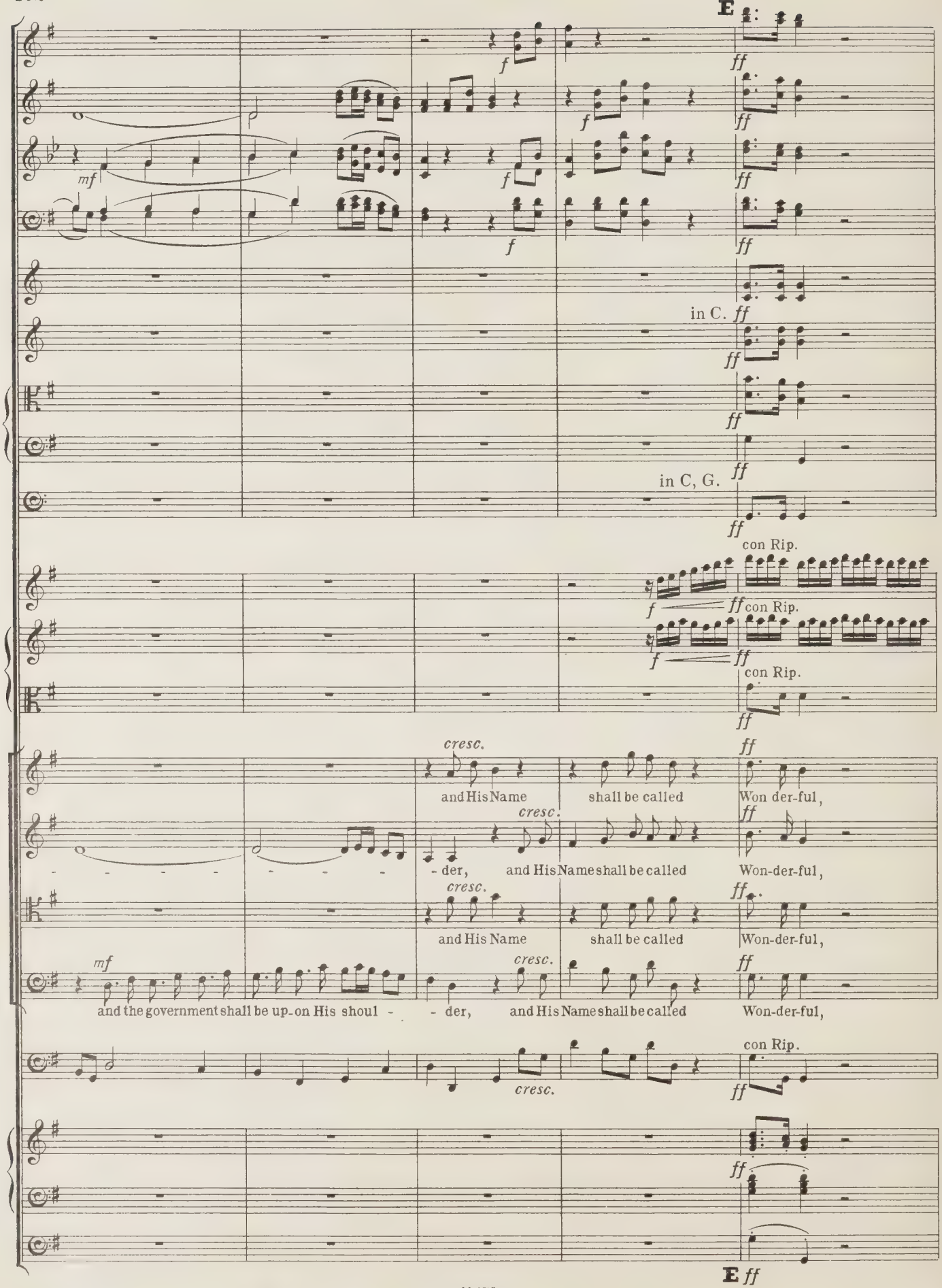

C
a 2.
mf
a 2.
mf
giv- en, un-to us a Son is giv-en, un-to us, a Son is giv-en:
mf
and the government shall
un-to us a Son is giv-en,
mf
C

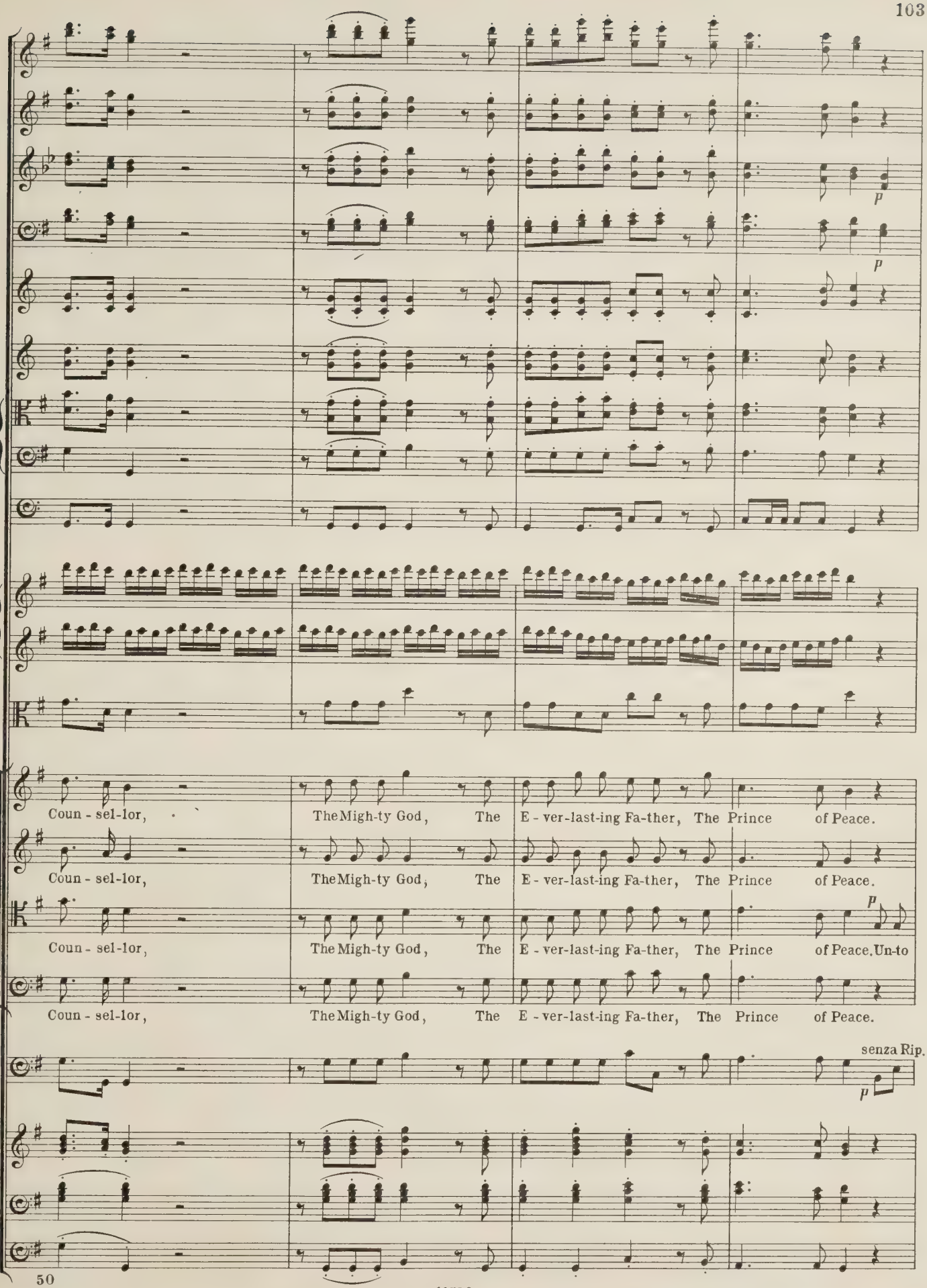

a 2.
mf
mf
and the gov-ern-ment shall be up-on His shoul - - - - - - -
mf
and the gov-ern-ment shall
be up-on His shoul - - - - - - - - der,
mf
and the gov-ern-ment shall

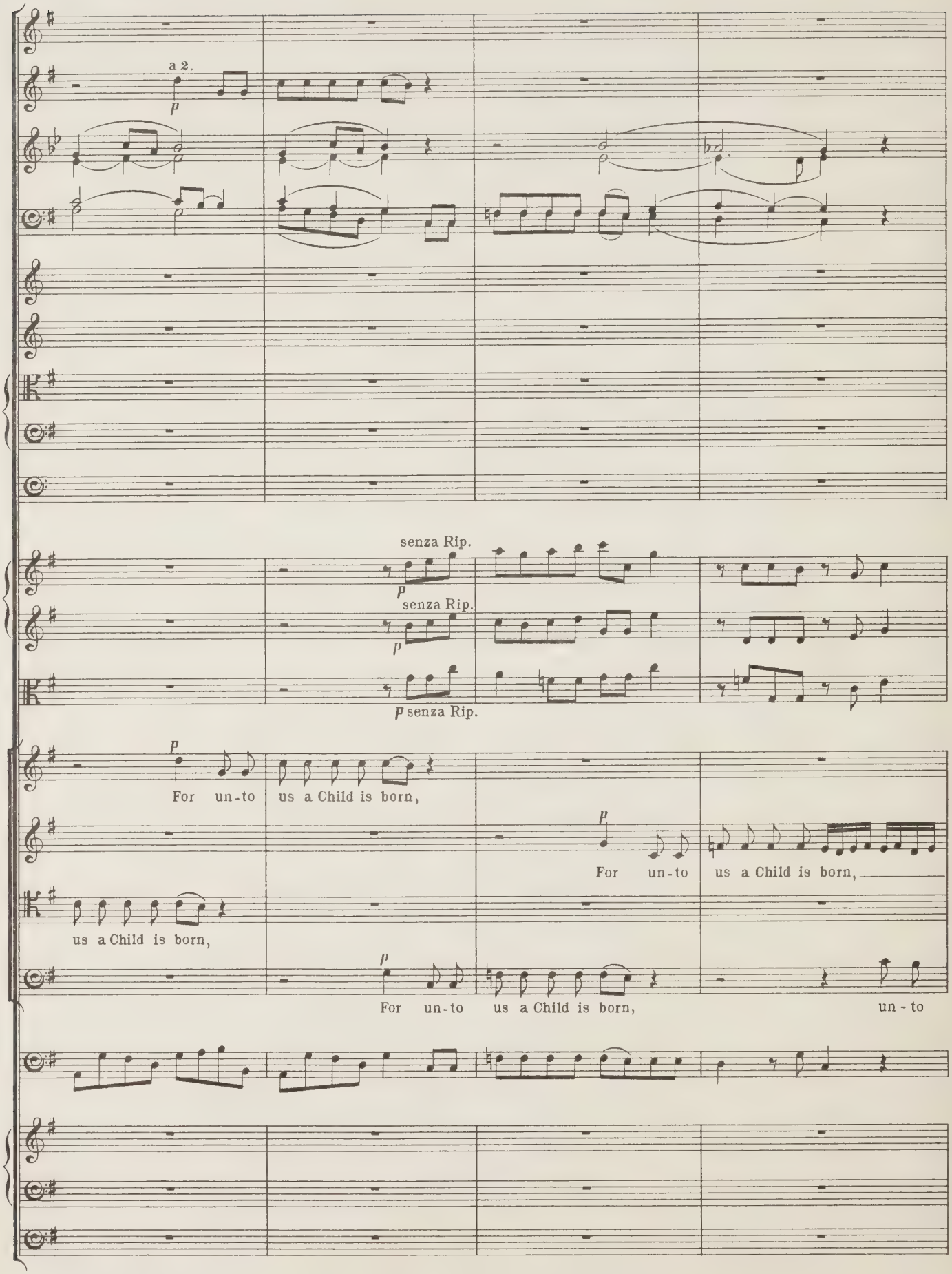

D
cresc.
ff
con Rip.
f
- der, up - on His shoulder; and His Name shall be call - ed Won - der - ful, Coun - sel - lor,
be up - on His shoulder; and His Name shall be call - ed Won - der - ful, Coun - sel - lor,
and His Name shall be call - ed Won - der - ful, Coun - sel - lor,
be up - on His shoulder; and His Name shall be call - ed Won - der - ful, Coun - sel - lor,
11570
D ff

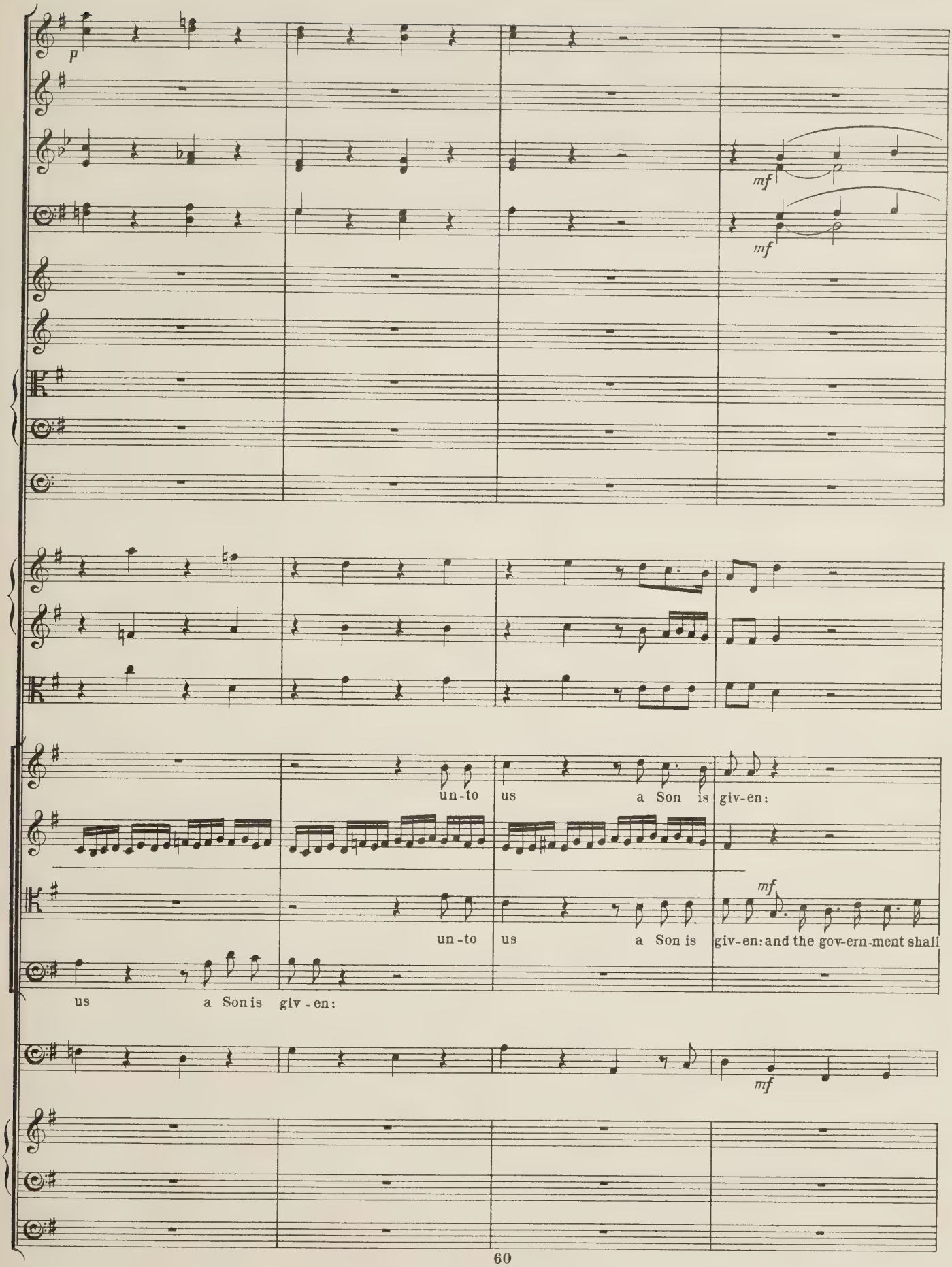

in C.
in C. G.
senza Rip.
p senza Rip.
p senza Rip.
The Mighty God, The E-ver-lasting Father, The Prince of Peace.
The Mighty God, The E-ver-lasting Father, The Prince of Peace. Un-to us a Child is born, un-to
The Mighty God, The E-ver-lasting Father, The Prince of Peace. For un-to us a Child is born,
The Mighty God, The E-ver-lasting Father, The Prince of Peace.
senza Rip.

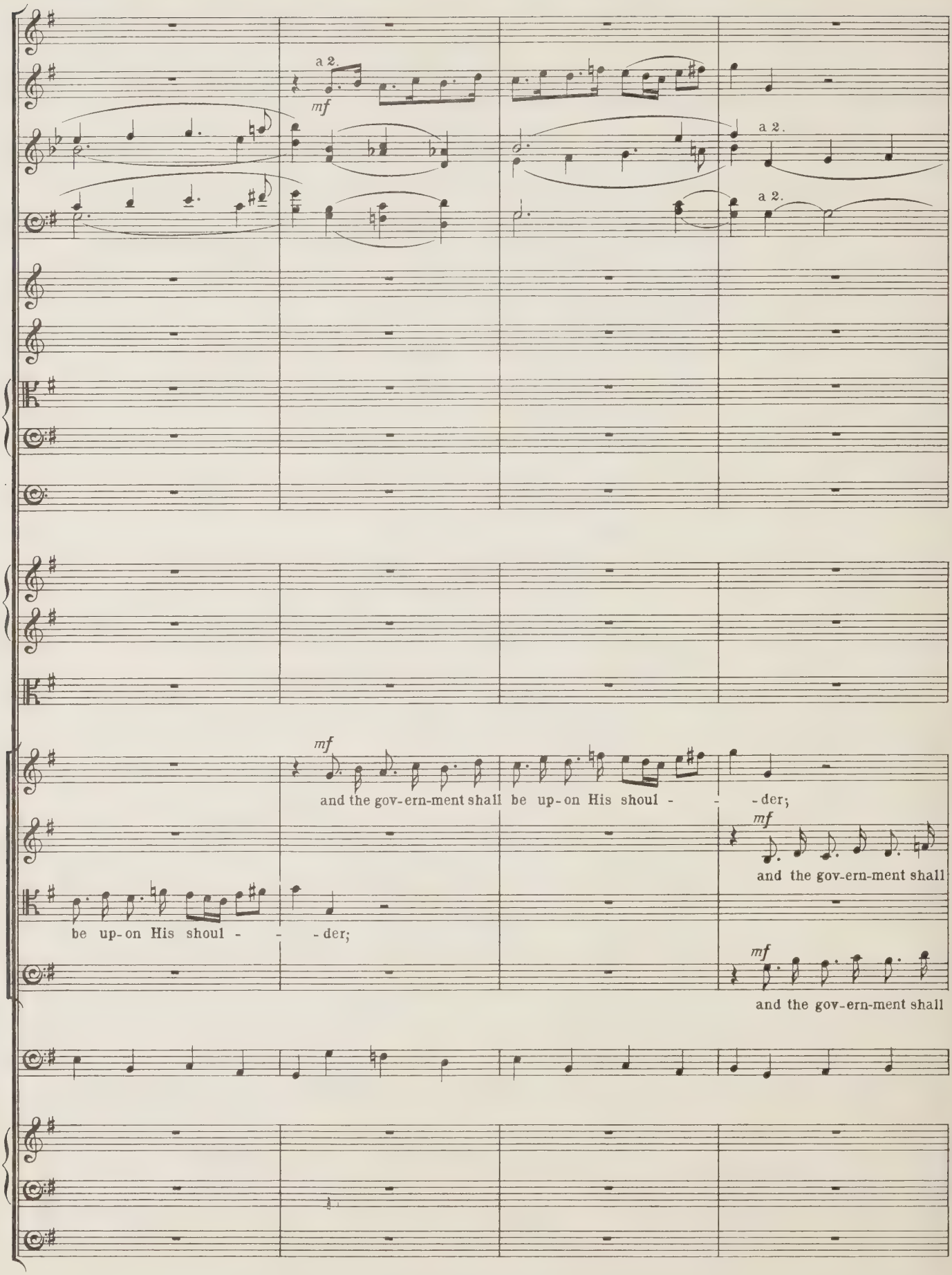
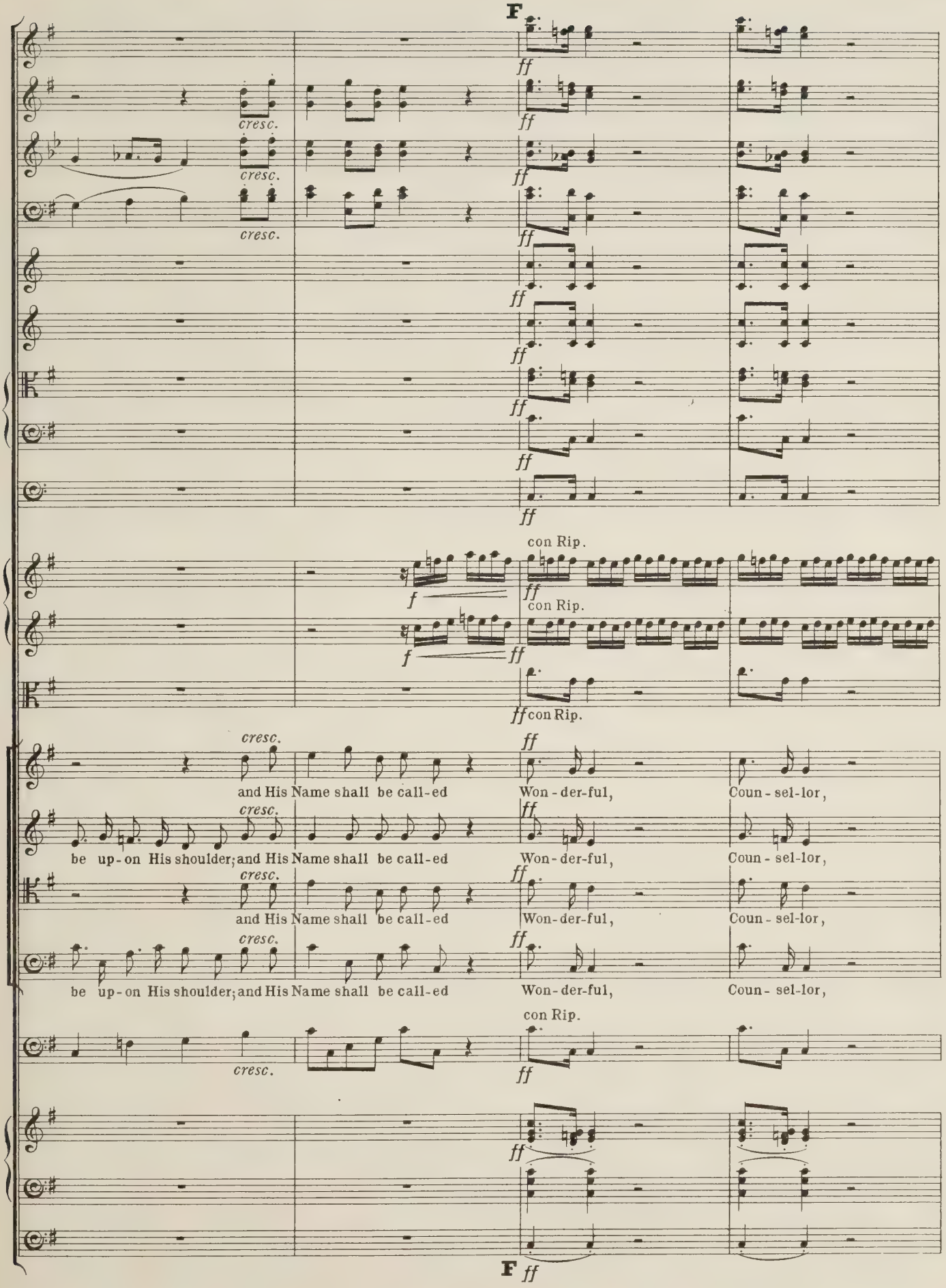
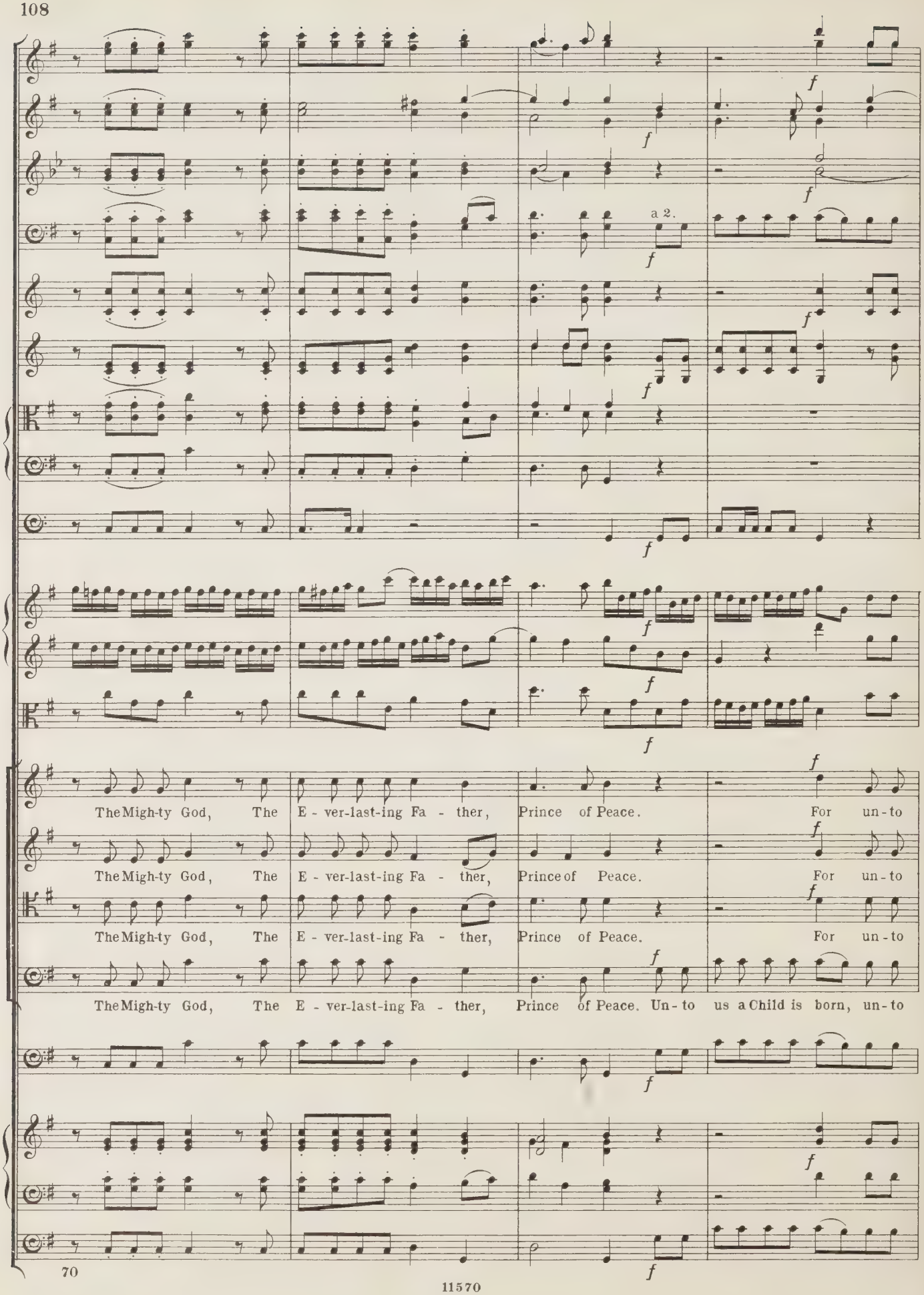

a 2.
p
mf
a 2.
p
p
un-to us a Child is born,
us a Son is giv-en,
and the government shall be up-on His shoul -
p
un-to us a Son is giv-en:

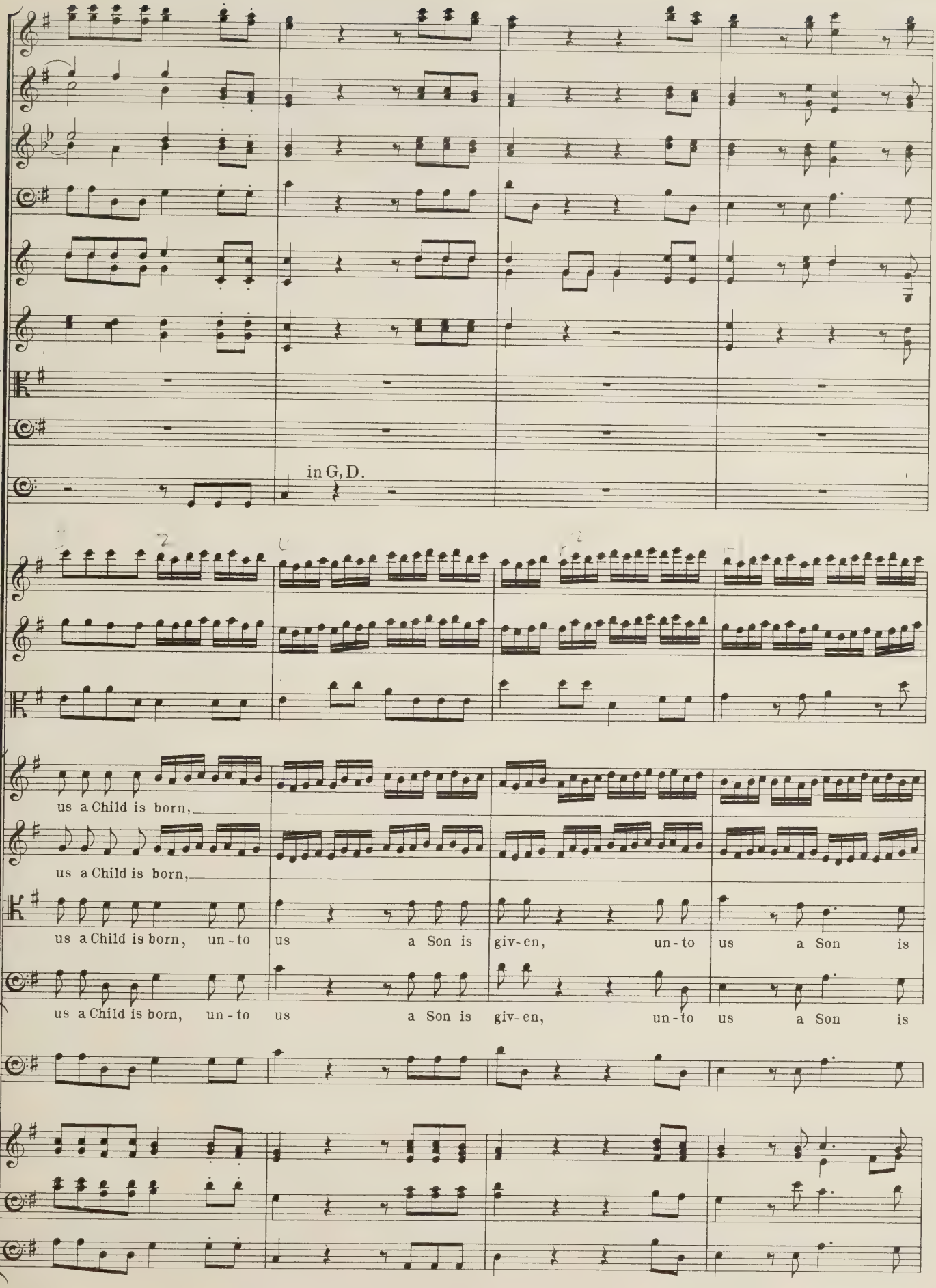

E
ff
mf
f
in C.
in C, G.
con Rip.
cresc.
and His Name shall be called Won der-ful,
- der, and His Name shall be called Won-der-ful,
and His Name shall be called Won-der-ful,
and the government shall be up-on His shoul - - der, and His Name shall be called Won-der-ful,
E ff


p
p
Coun - sel-lor, The Migh-ty God, The E - ver-last-ing Fa-ther, The Prince of Peace.
Coun - sel-lor, The Migh-ty God, The E - ver-last-ing Fa-ther, The Prince of Peace.
Coun - sel-lor, The Migh-ty God, The E - ver-last-ing Fa-ther, The Prince of Peace, Un-to
Coun - sel-lor, The Migh-ty God, The E - ver-last-ing Fa-ther, The Prince of Peace.
p
senza Rip.
p

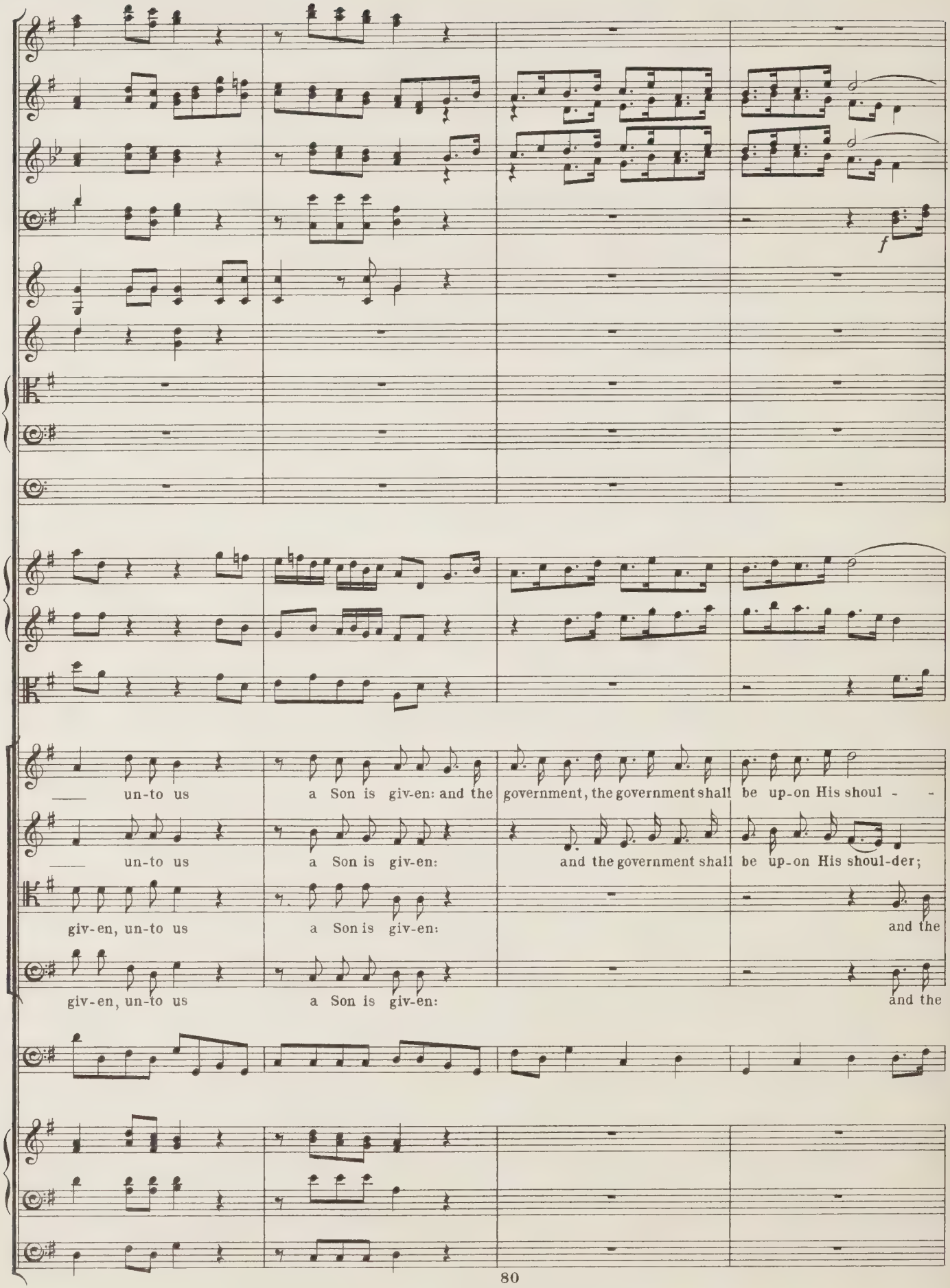

a 2.
p
senza Rip.
p
senza Rip.
p
p senza Rip.
p
For un-to us a Child is born,
us a Child is born,
p
For un-to us a Child is born,
p
For un-to us a Child is born,
un-to

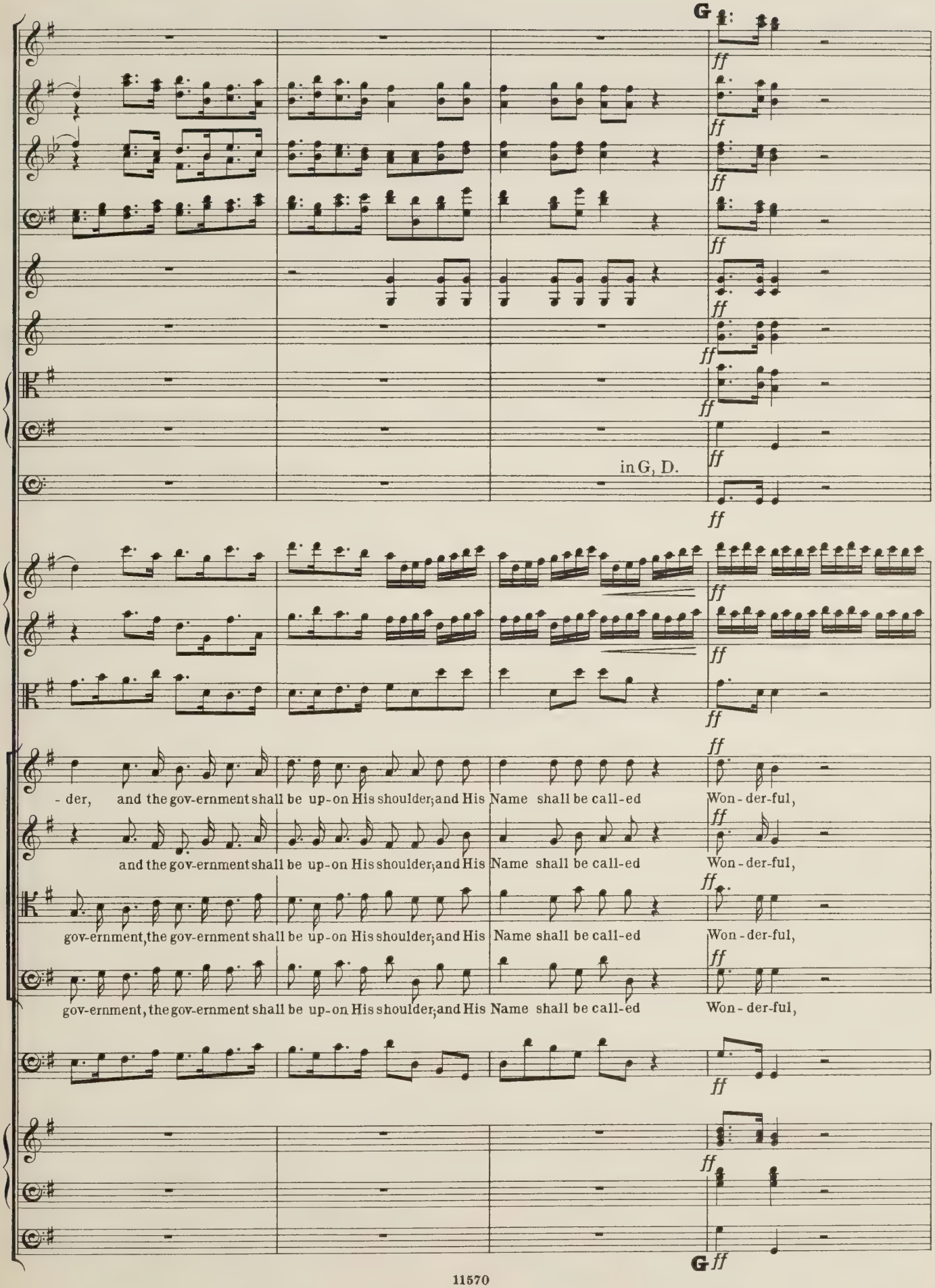

p
mf
mf
un-to us a Son is giv-en:
un-to us a Son is giv-en: and the gov-ern-ment shall
us a Son is giv-en:
mf
mf

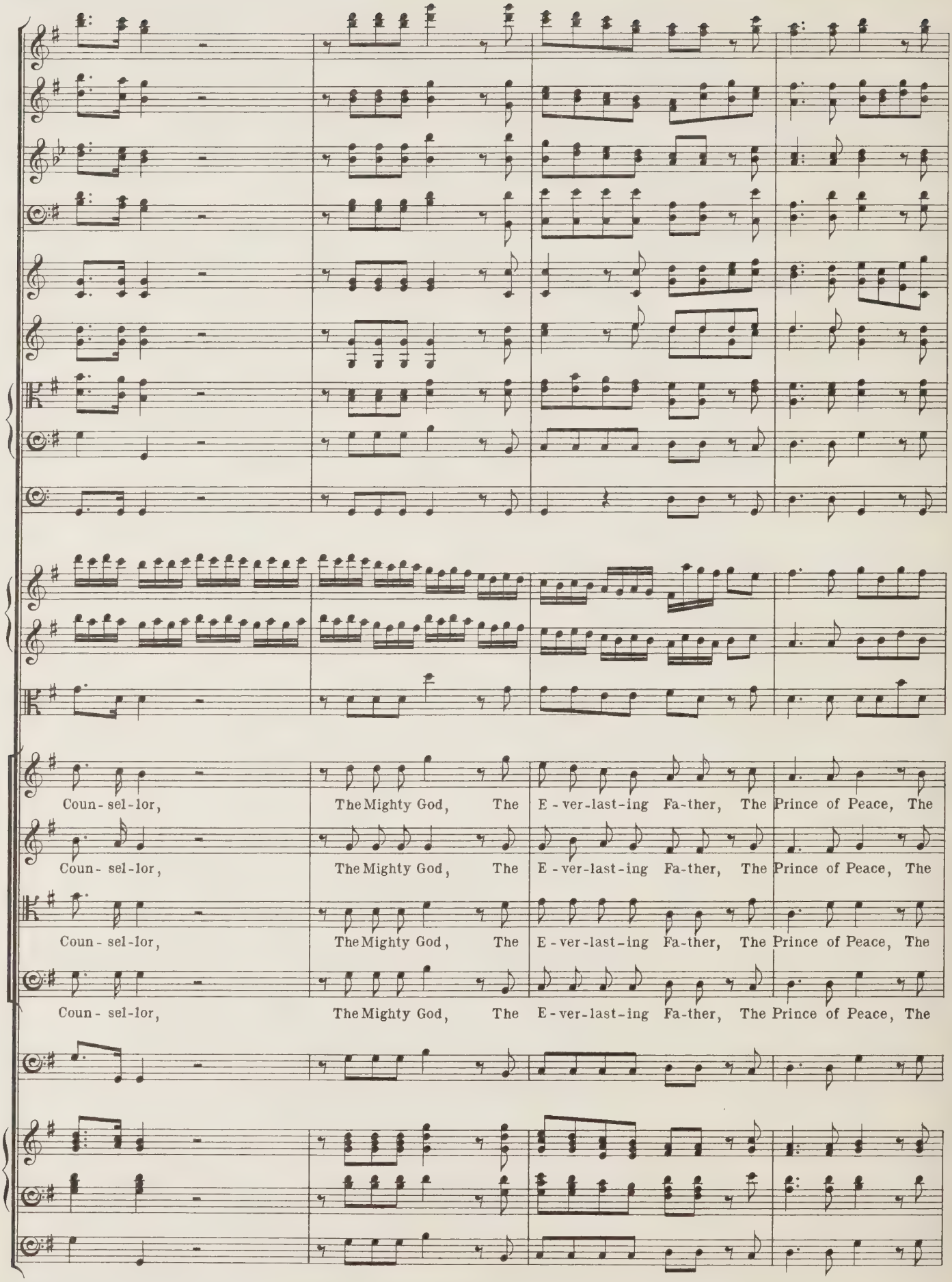

a 2.
mf
a 2.
a 2.
mf
and the gov-ern-ment shall be up-on His shoul - - - der;
be up-on His shoul - - - der;
mf
and the gov-ern-ment shall
mf
and the gov-ern-ment shall

F
ff
cresc.
con Rip.
f
and His Name shall be call-ed
Won-der-ful,
Coun-sel-lor,
be up-on His shoulder; and His Name shall be call-ed
Won-der-ful,
Coun-sel-lor,
F
ff

a 2.
The Migh-ty God, The E - ver-last-ing Fa - ther, Prince of Peace. For un-to
The Migh-ty God, The E - ver-last-ing Fa - ther, Prince of Peace. For un-to
The Migh-ty God, The E - ver-last-ing Fa - ther, Prince of Peace. For un-to
The Migh-ty God, The E - ver-last-ing Fa - ther, Prince of Peace. Un-to us a Child is born, un-to

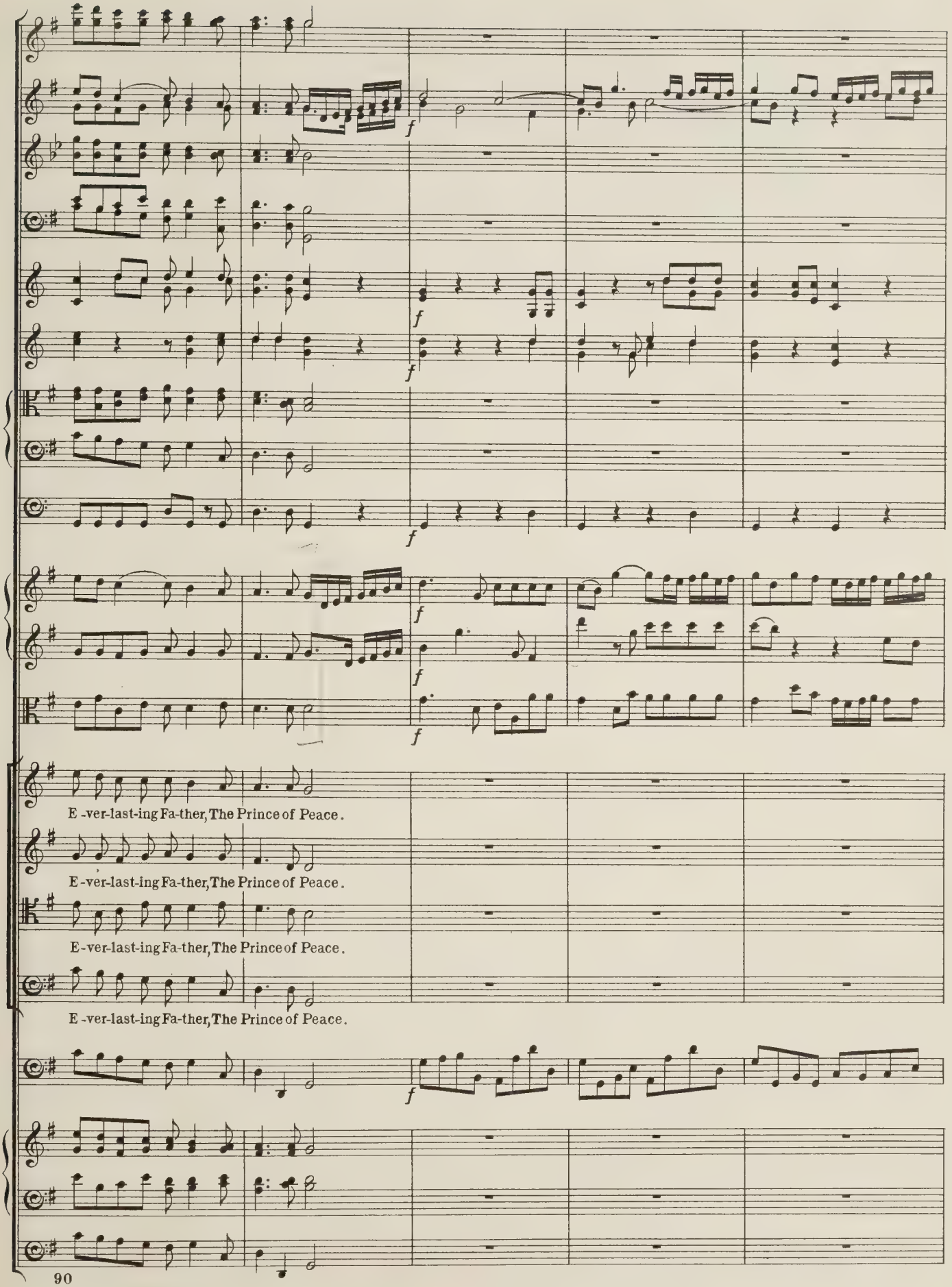

in G, D.
us a Child is born,
us a Child is born,
us a Child is born, un-to us a Son is giv-en, un-to us a Son is
us a Child is born, un-to us a Son is giv-en, un-to us a Son is

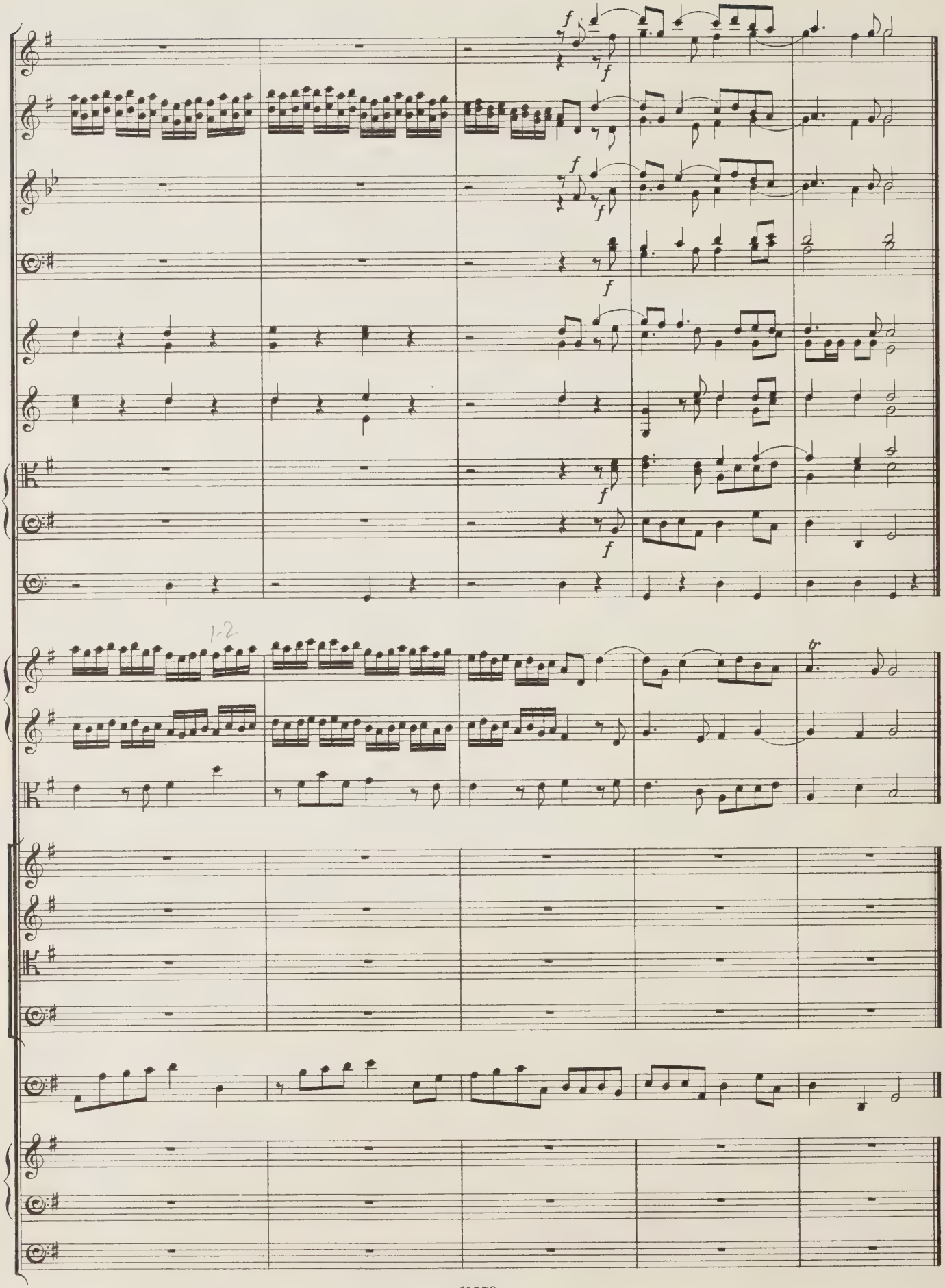
R


f
— un-to us a Son is giv-en: and the government, the government shall be up-on His shoul - -
— un-to us a Son is giv-en: and the government shall be up-on His shoul-der;
giv-en, un-to us a Son is giv-en: and the
giv-en, un-to us a Son is giv-en: and the

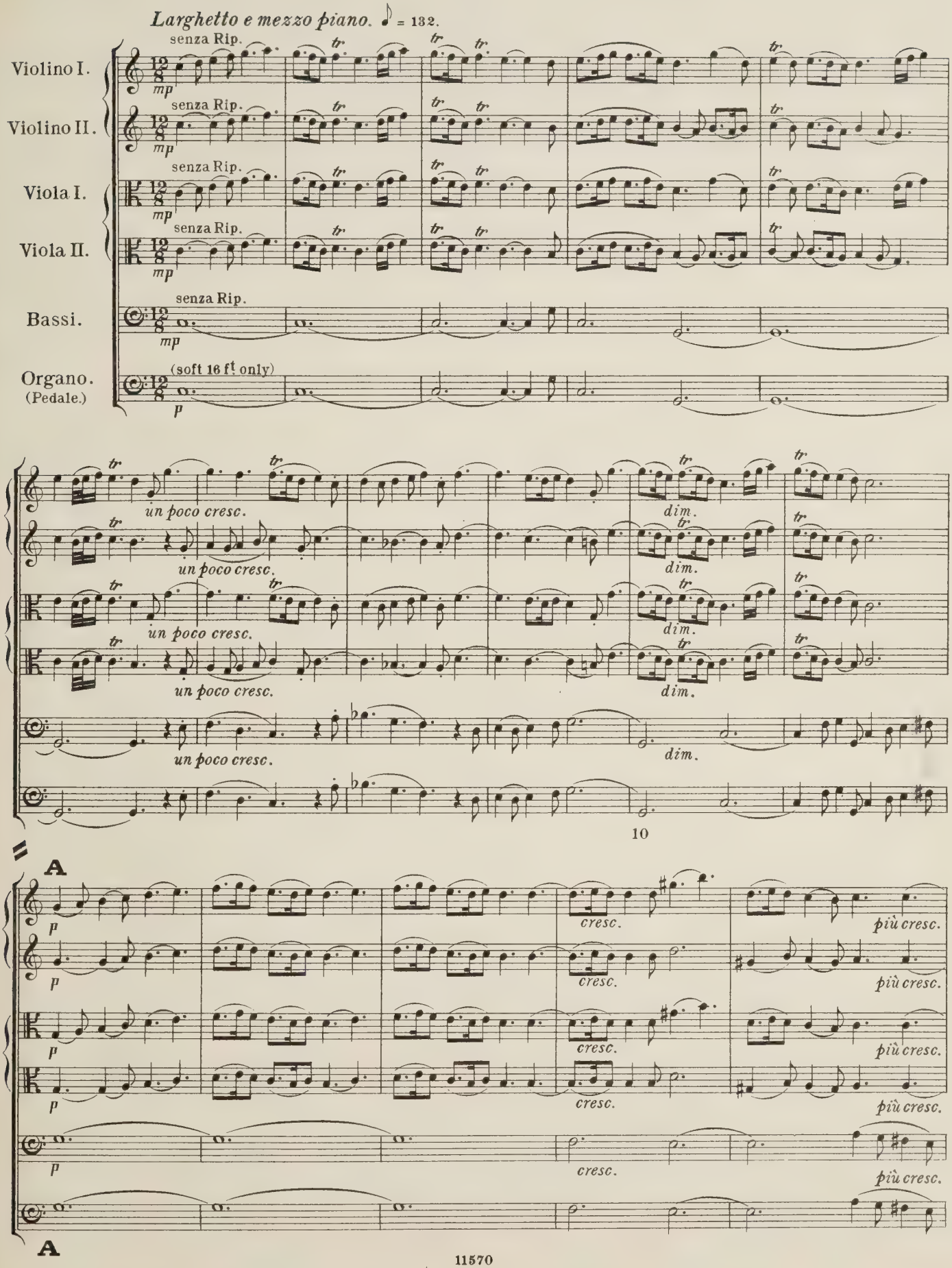

G
ff
in G, D.
- der, and the gov-ernment shall be up-on His shoulder, and His Name shall be call-ed Won-der-ful,
and the gov-ernment shall be up-on His shoulder, and His Name shall be call-ed Won-der-ful,
gov-ernment, the gov-ernment shall be up-on His shoulder, and His Name shall be call-ed Won-der-ful,
gov-ernment, the gov-ernment shall be up-on His shoulder, and His Name shall be call-ed Won-der-ful,
G ff

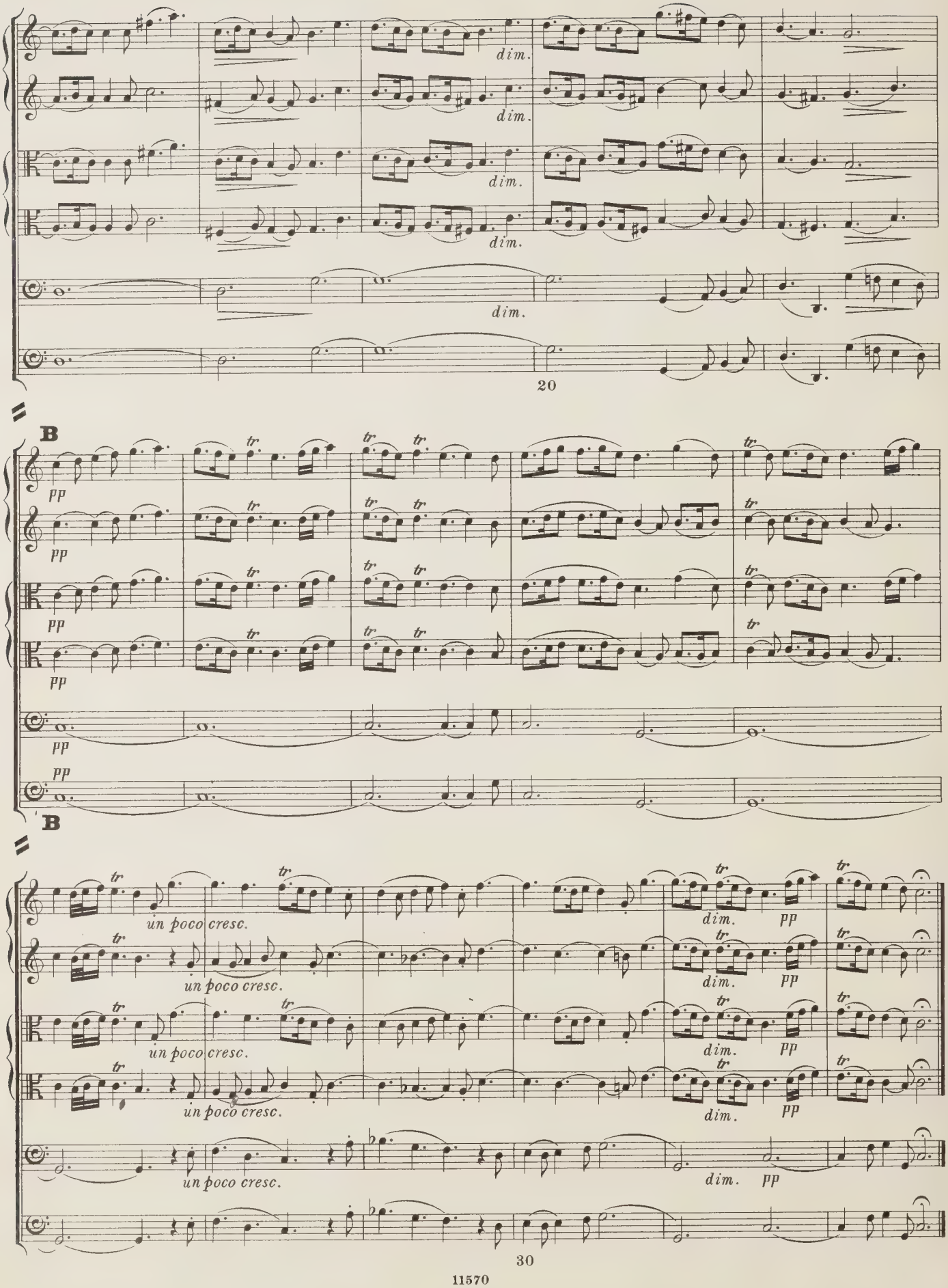

Coun - sel - lor, The Mighty God, The E - ver - last - ing Fa - ther, The Prince of Peace, The
Coun - sel - lor, The Mighty God, The E - ver - last - ing Fa - ther, The Prince of Peace, The
Coun - sel - lor, The Mighty God, The E - ver - last - ing Fa - ther, The Prince of Peace, The
Coun - sel - lor, The Mighty God, The E - ver - last - ing Fa - ther, The Prince of Peace, The


f
f
f
f
f
f
f
E -ver-last-ing Fa-ther, The Prince of Peace.
E -ver-last-ing Fa-ther, The Prince of Peace.
E -ver-last-ing Fa-ther, The Prince of Peace.
E -ver-last-ing Fa-ther, The Prince of Peace.
f

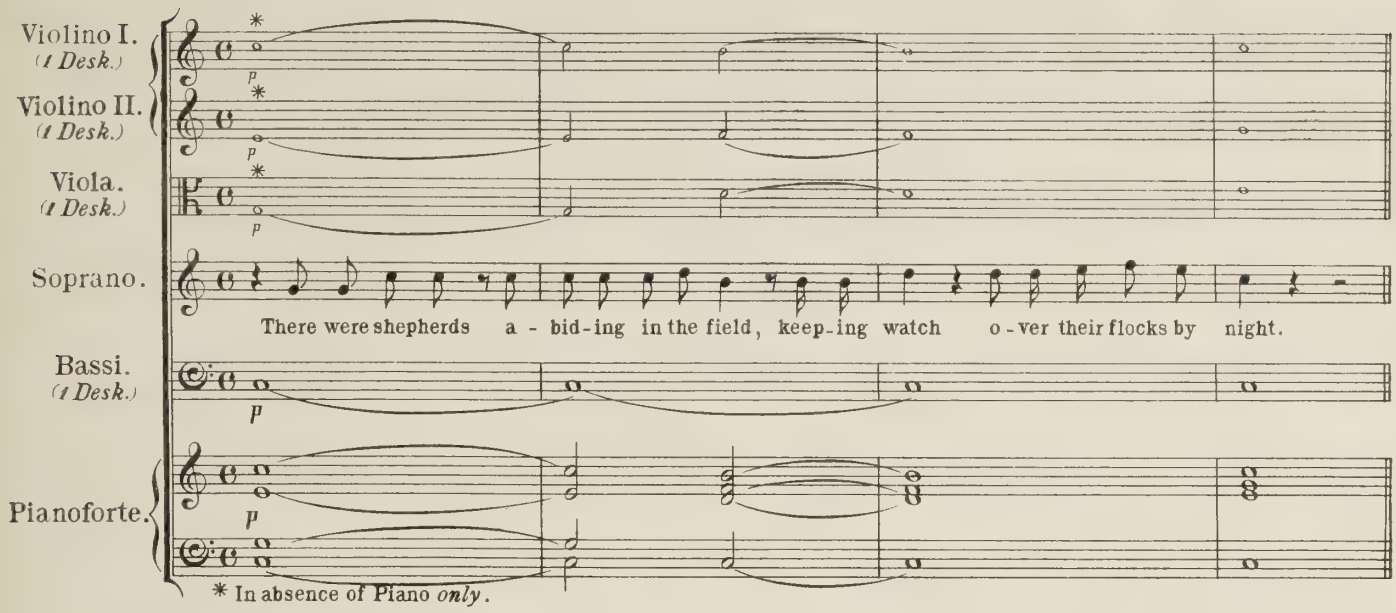

f
f
f
f
f
f
f
1-2
tr

Nº 13. PASTORAL SYMPHONY.



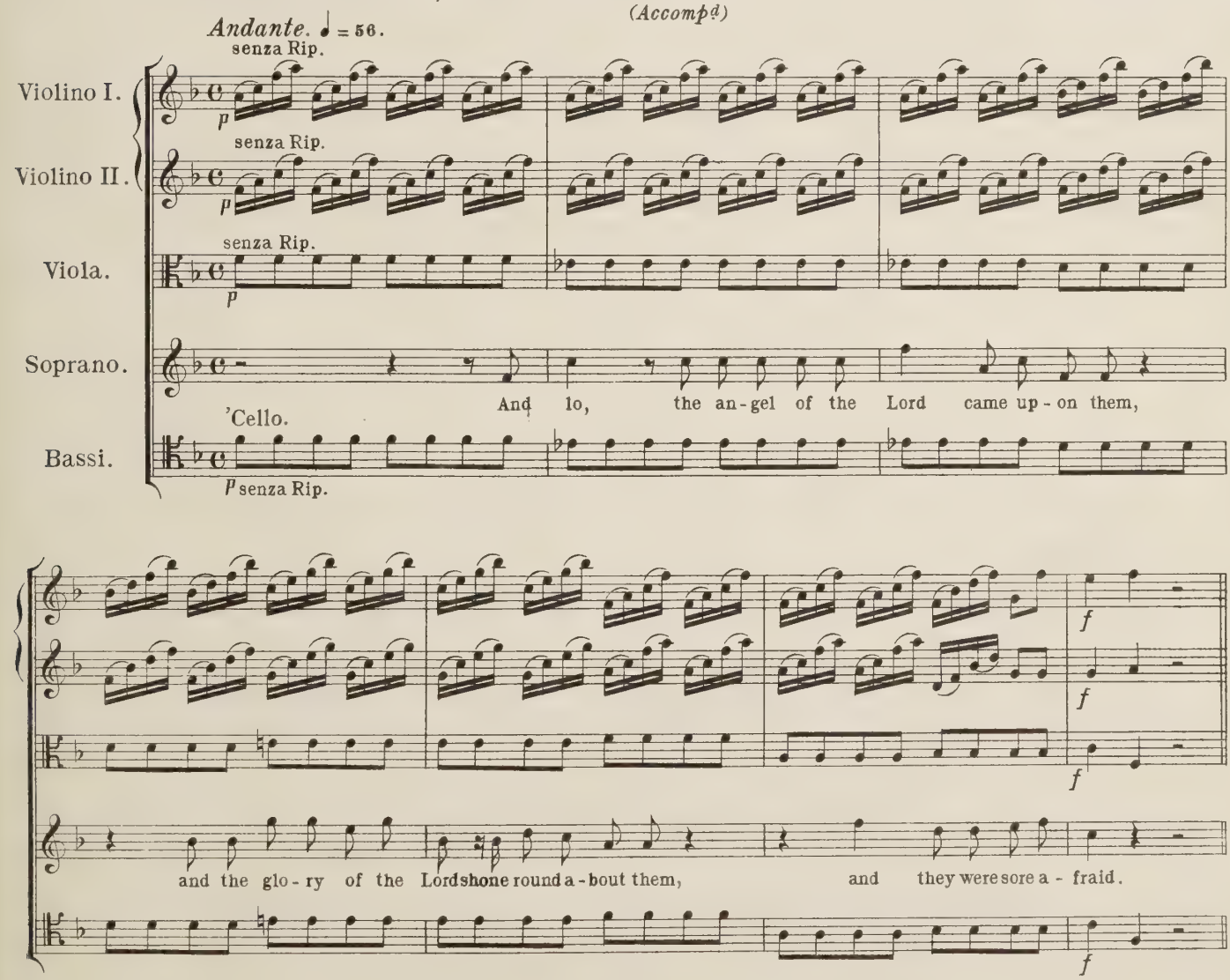

dim.
dim.
dim.
dim.
dim.
20
B
pp
pp
pp
pp
pp
B
un poco cresc.
un poco cresc.
un poco cresc.
un poco cresc.
un poco cresc.
dim. pp
dim. pp
dim. pp
dim. pp
dim. pp
30

№ 14. RECIT. THERE WERE SHEPHERDS ABIDING IN THE FIELD.

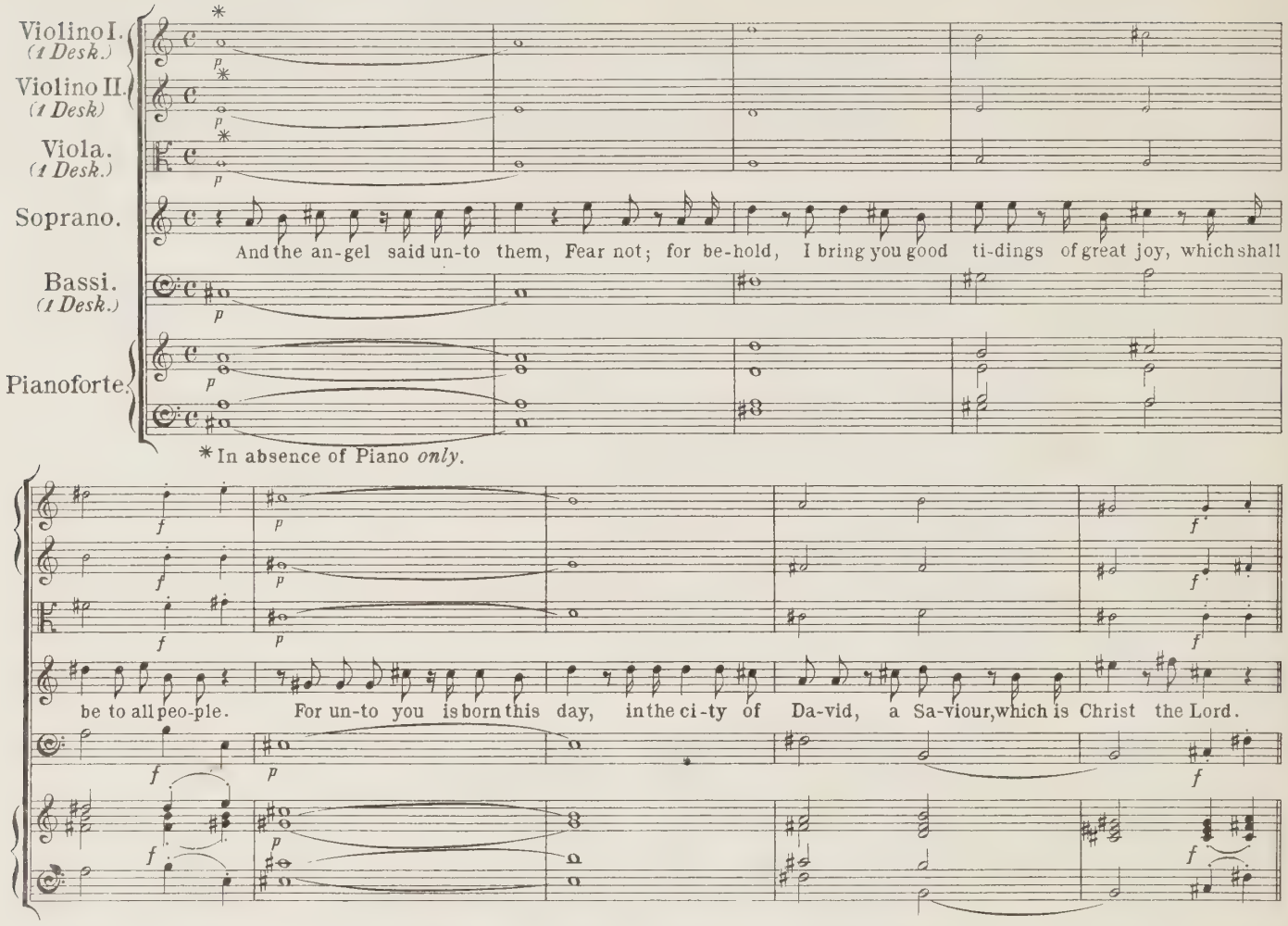


RECIT. AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

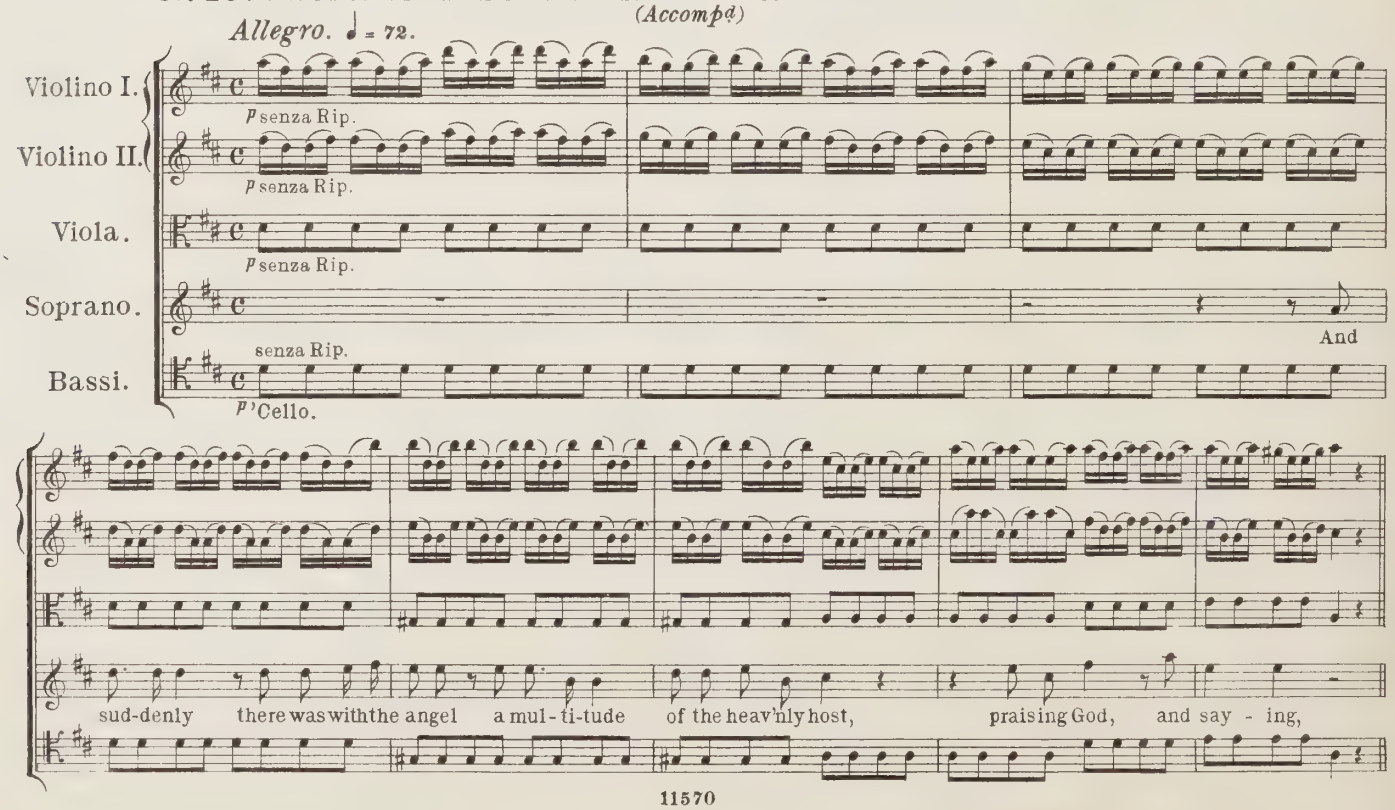
(Accompd.)


Andante. ♩ = 56.
senza Rip.
Violino I.
Violino II.
Viola.
Soprano.
And lo, the an-gel of the Lord came up - on them,
'Cello.
Bassi.
senza Rip.
and the glo - ry of the Lord shone round a - bout them, and they were sore a - fraid.

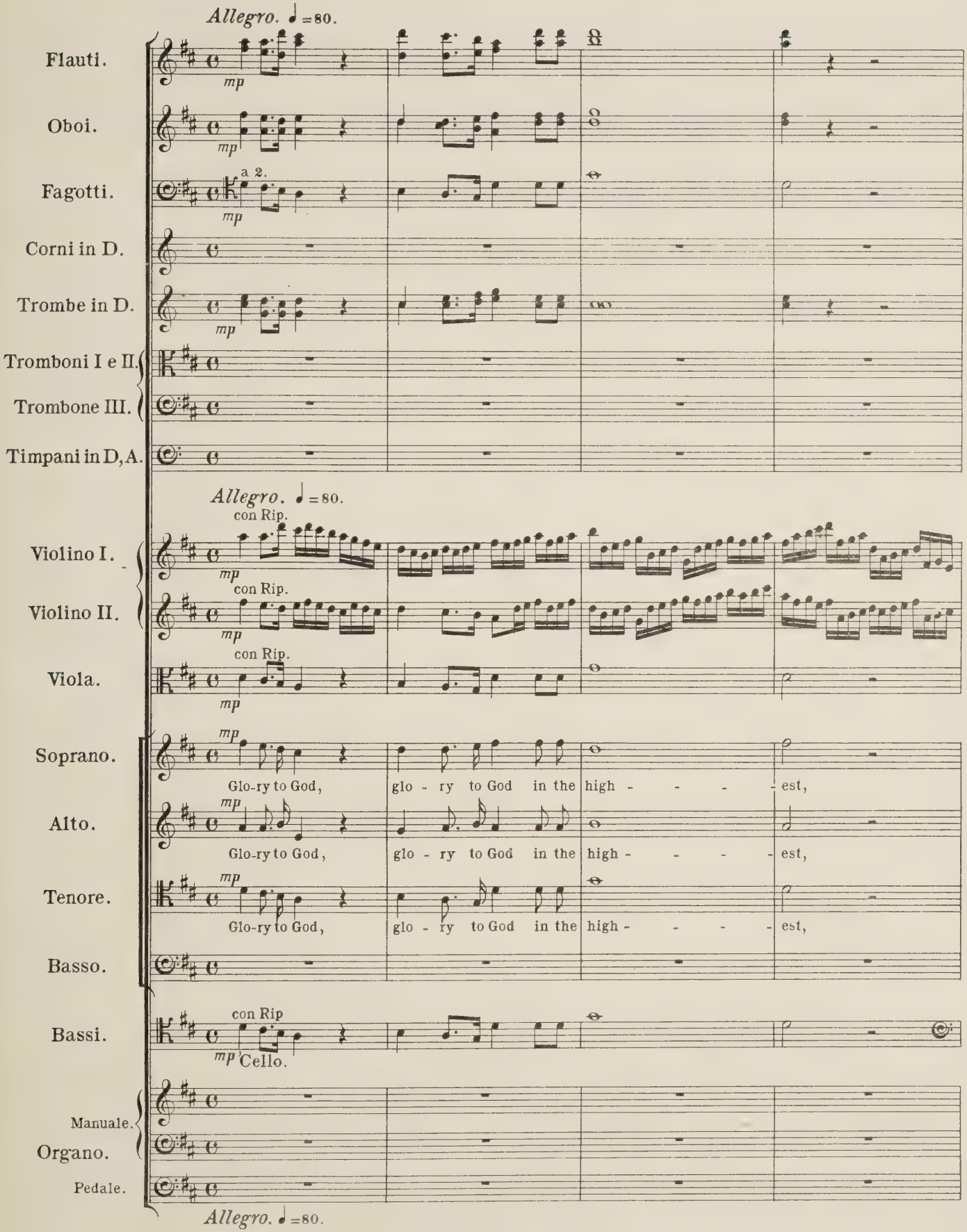
No. 15. RECIT. AND THE ANGEL SAID UNTO THEM.

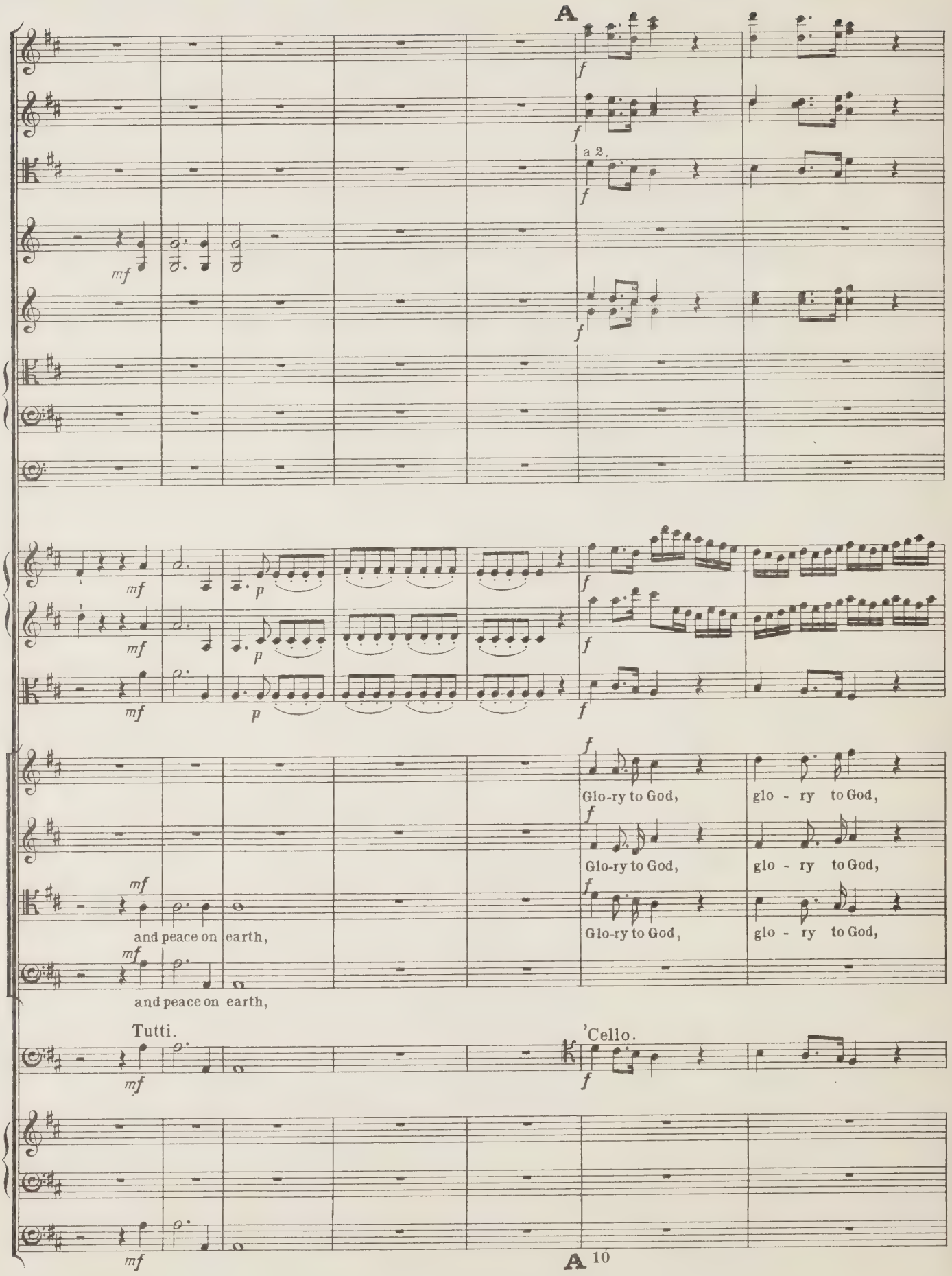
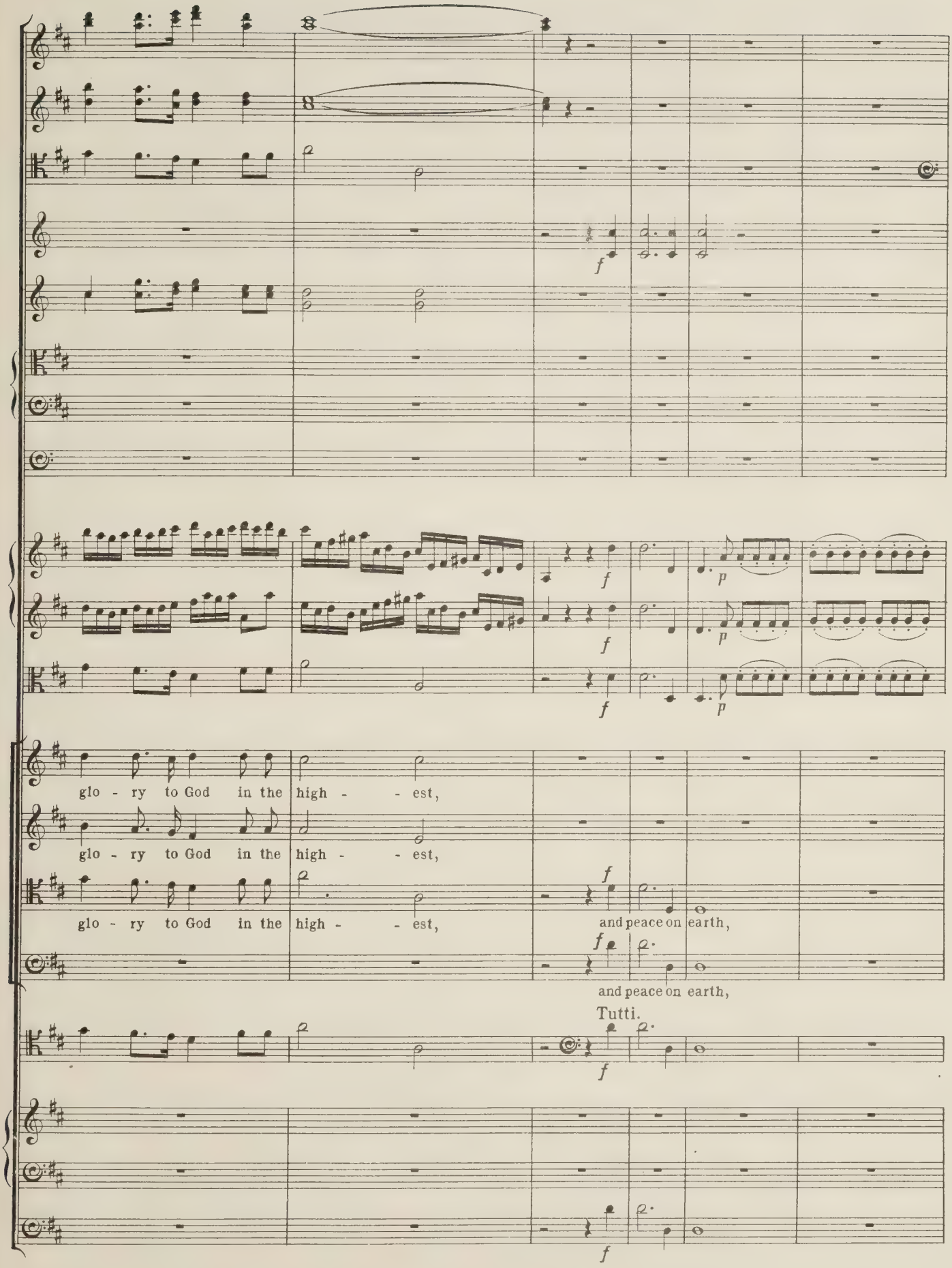

Violino I. (1 Desk.)
Violino II. (1 Desk)
Viola. (1 Desk.)
Soprano.
Bassi. (1 Desk.)
Pianoforte.
And the an-gel said un-to them, Fear not; for be-hold, I bring you good ti-dings of great joy, which shall
* In absence of Piano only.
be to all peo-ple. For un-to you is born this day, in the ci-ty of Da-vid, a Sa-viour, which is Christ the Lord.

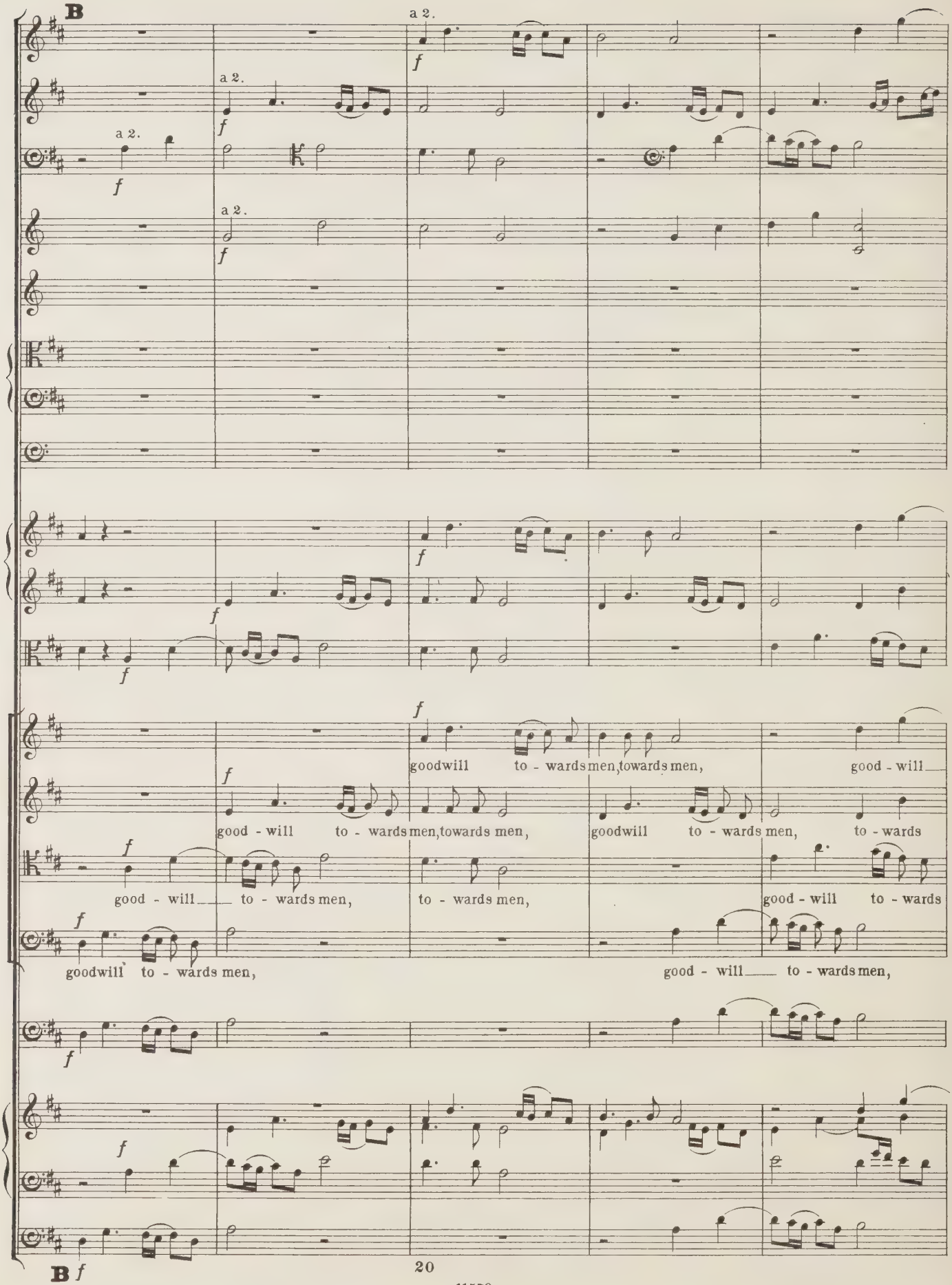
No. 16. RECIT. AND SUDDENLY THERE WAS WITH THE ANGEL.

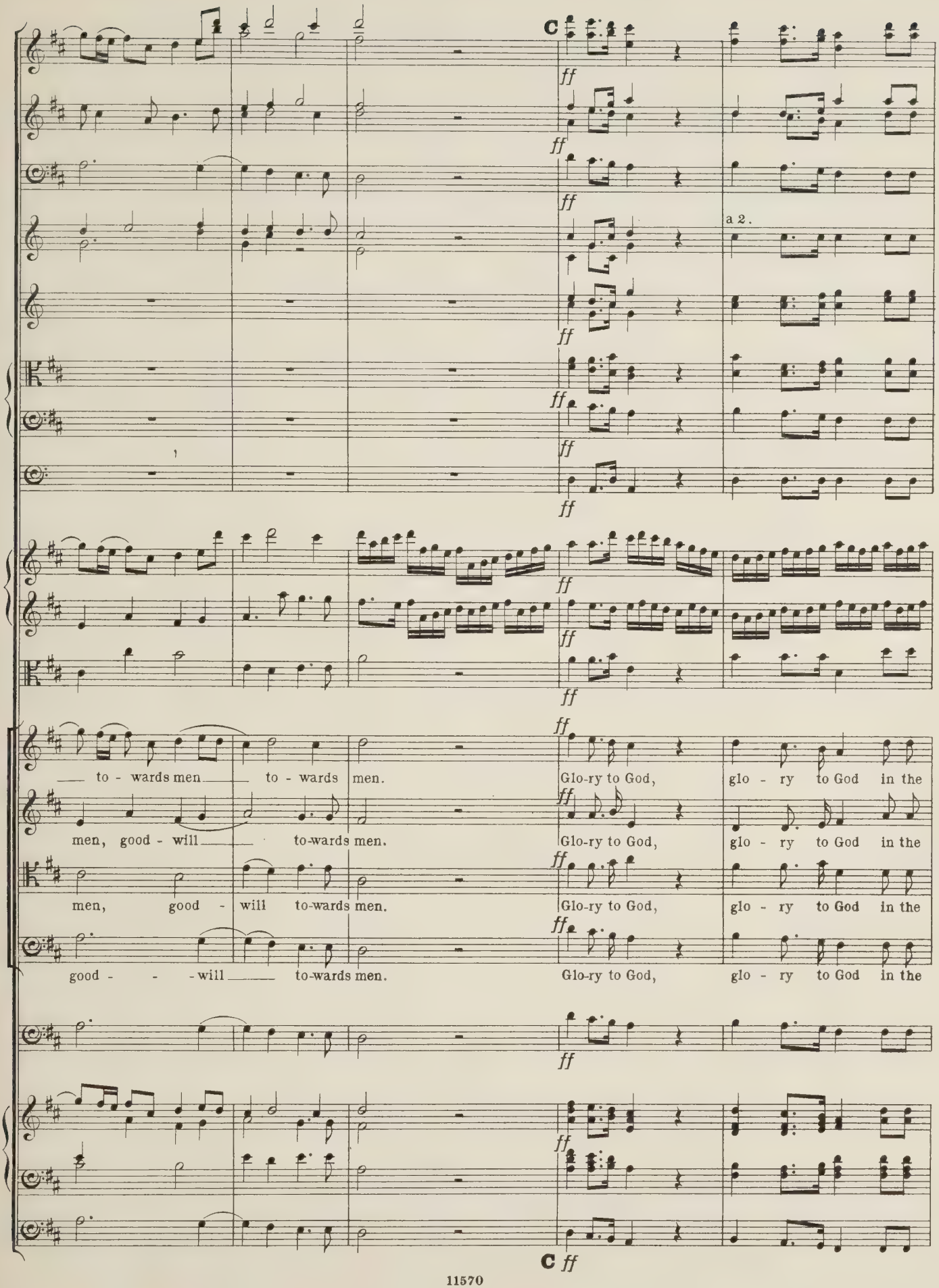


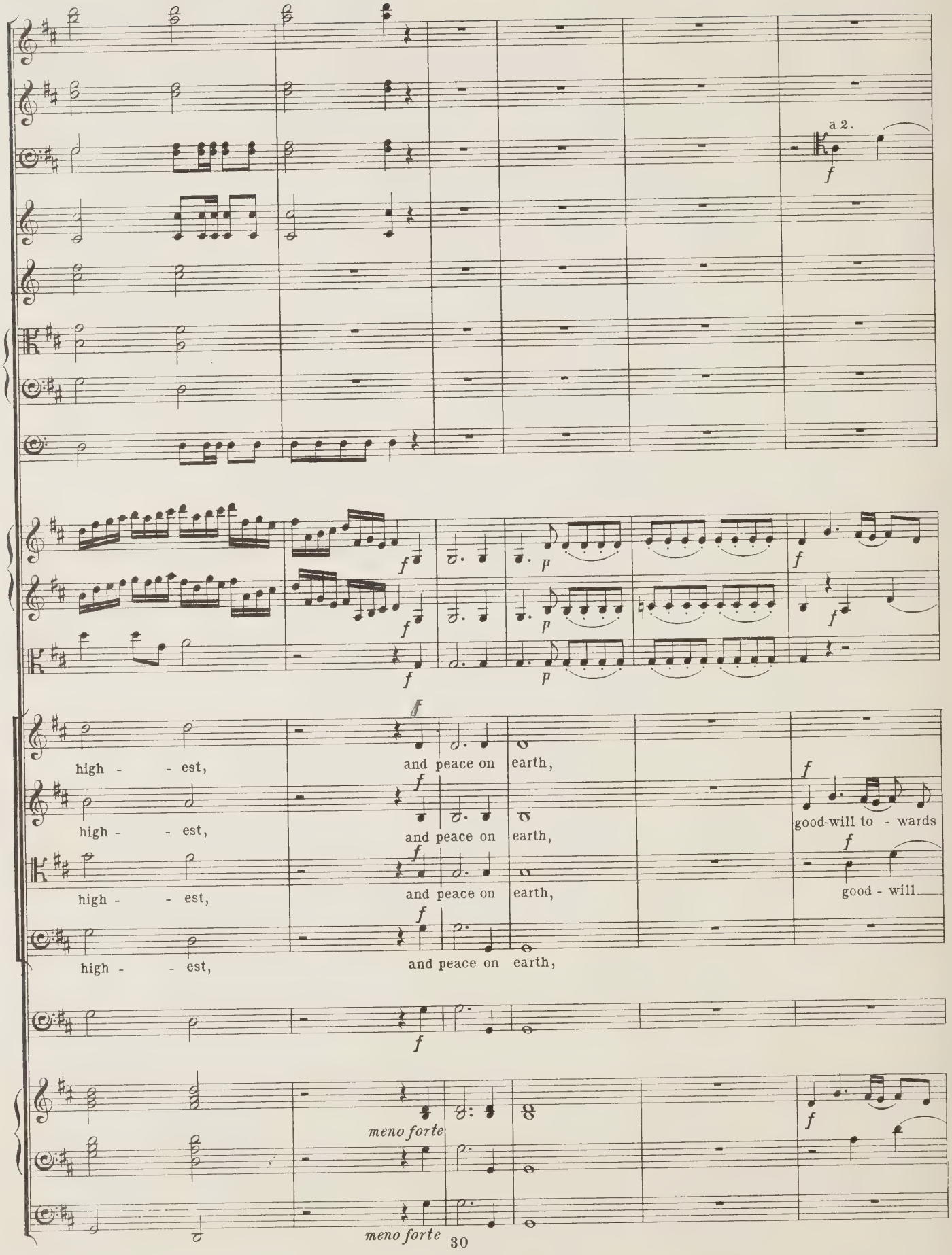
Nº 17. CHORUS. GLORY TO GOD.

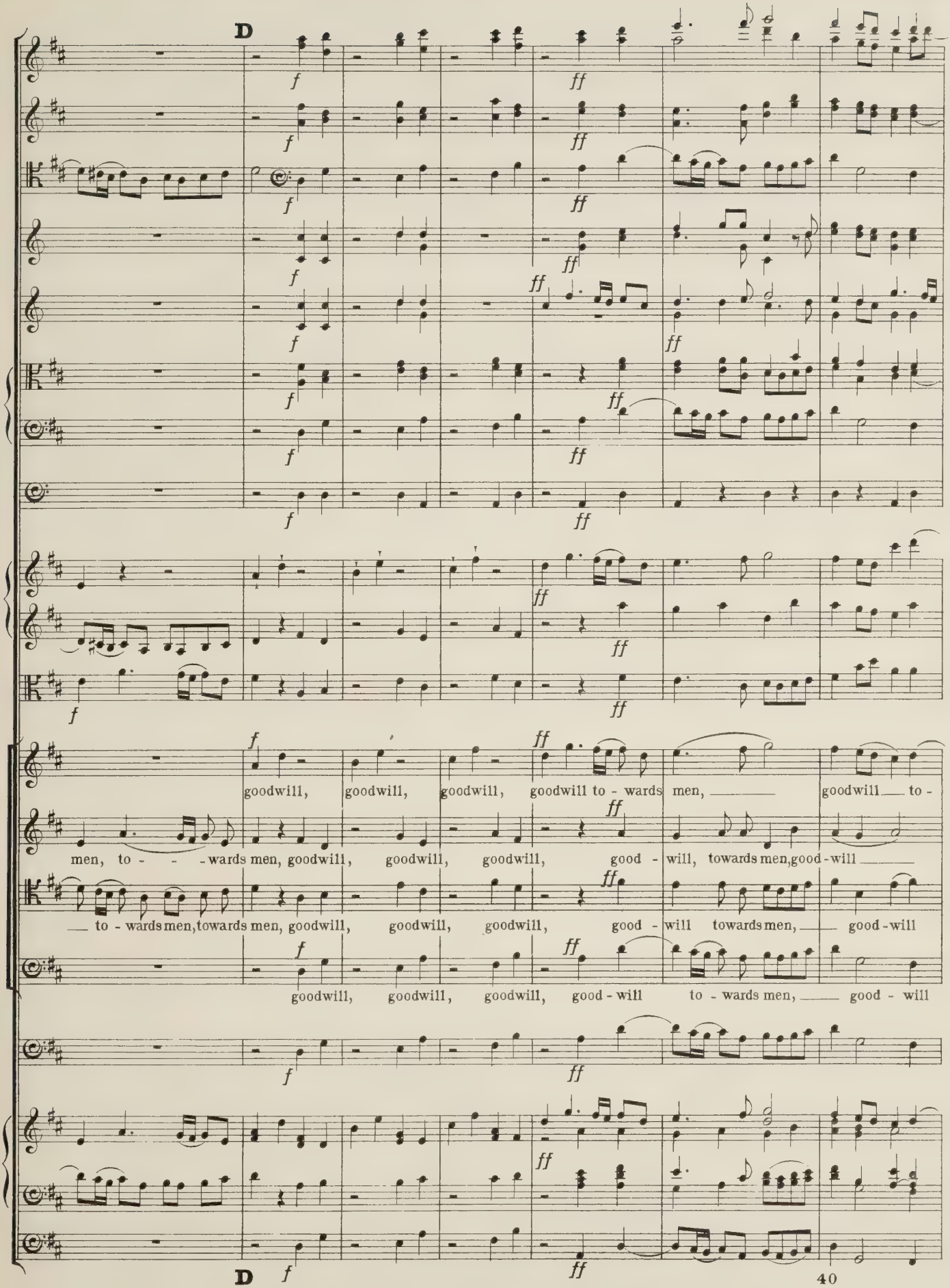


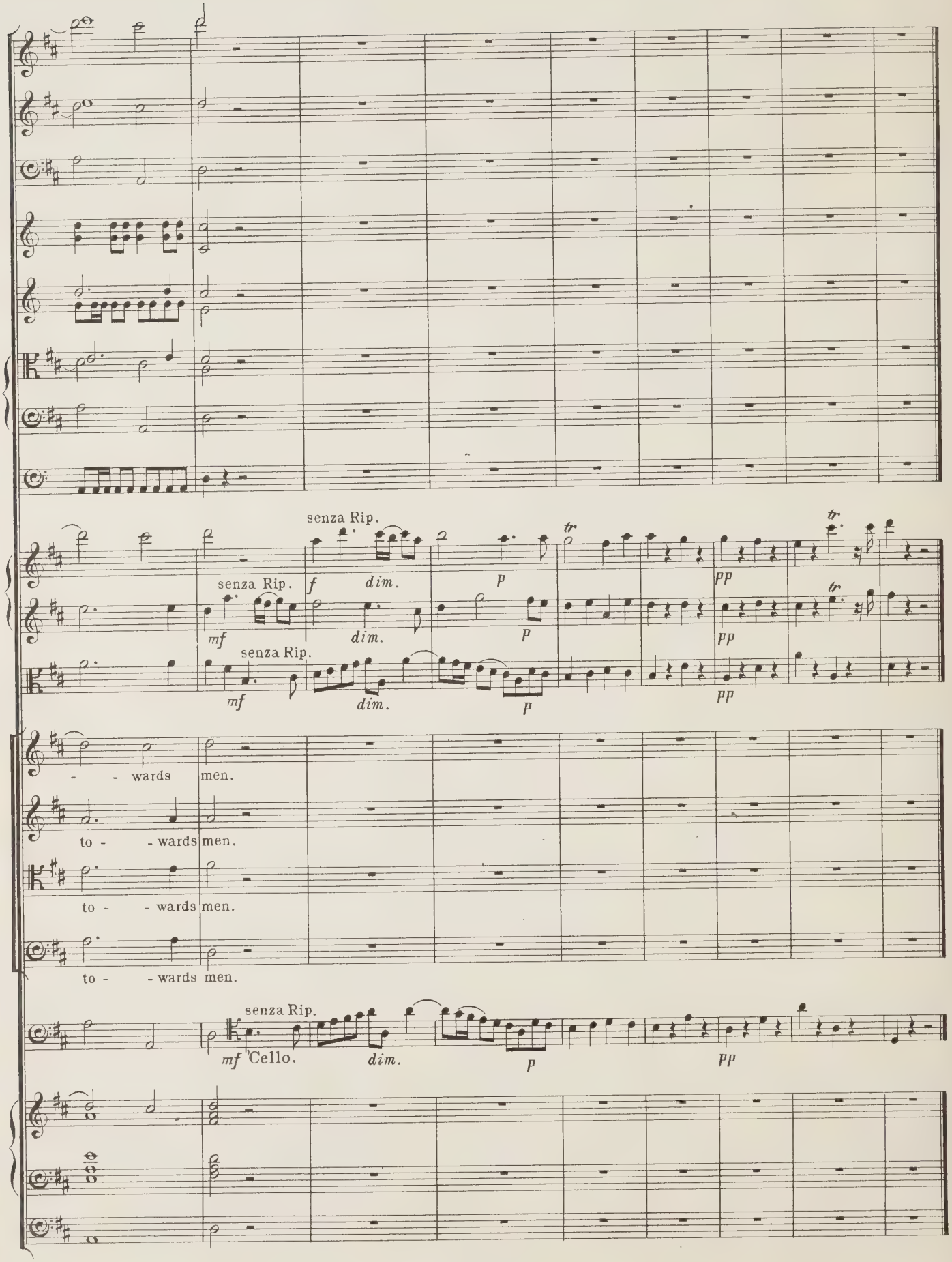

A
a 2.
mf
f
p
Glo-ry to God,
glo - ry to God,
and peace on earth,
Tutti.
'Cello.
A 10

glo - ry to God in the high - - est,
glo - ry to God in the high - - est,
glo - ry to God in the high - - est,
and peace on earth,
and peace on earth,
Tutti.


B
a 2.
f
goodwill to - wards men, towards men, good - will
good - will to - wards men, towards men, goodwill to - wards men, to - wards
good - will to - wards men, to - wards men, good - will to - wards
goodwill to - wards men, good - will to - wards men,
B f

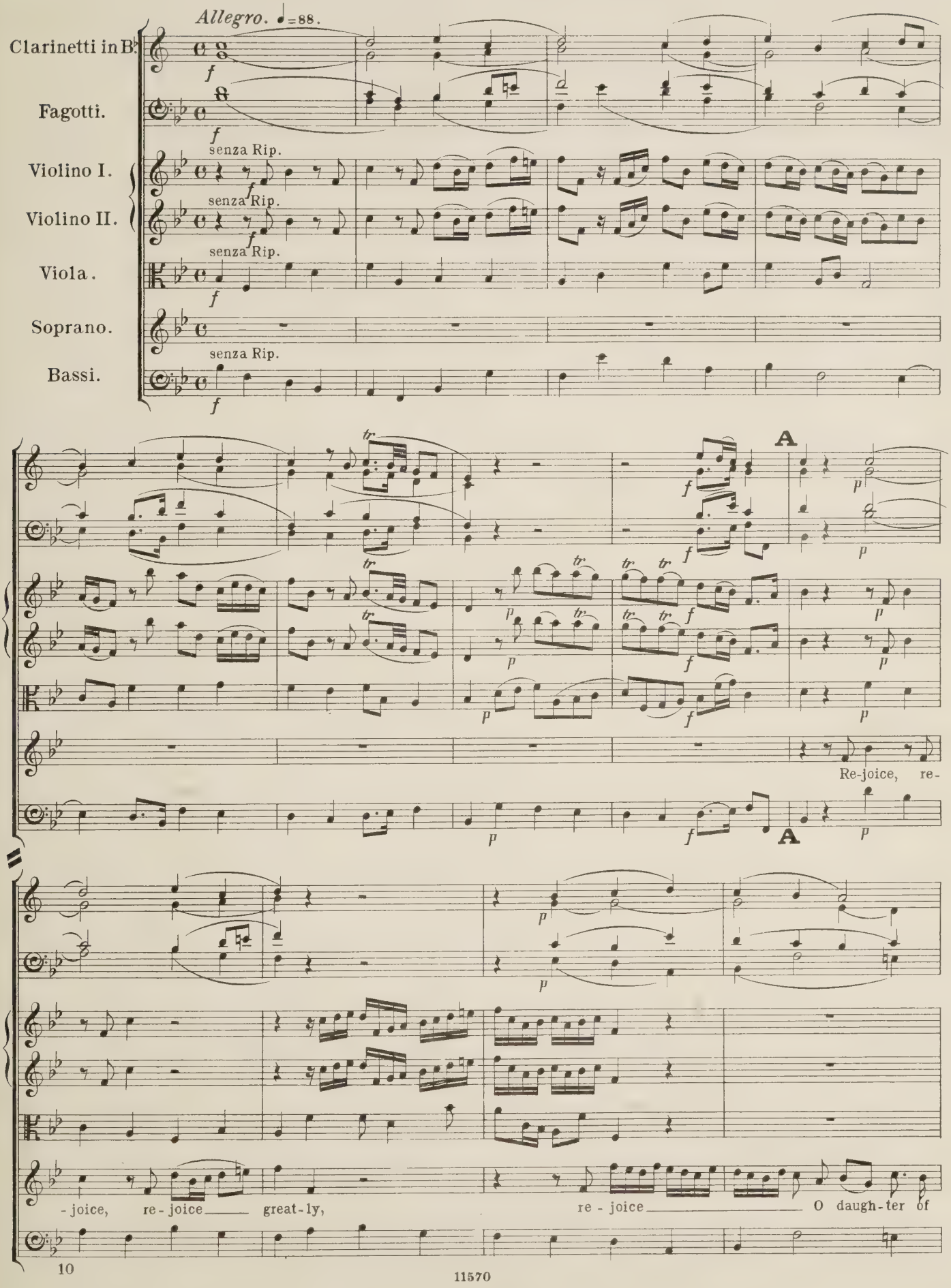

C
ff
a 2.
to - wards men
to - wards men.
men, good - will
to-wards men.
men, good - will to-wards men.
good - - - will
to-wards men.
Glo-ry to God,
glo - ry to God in the

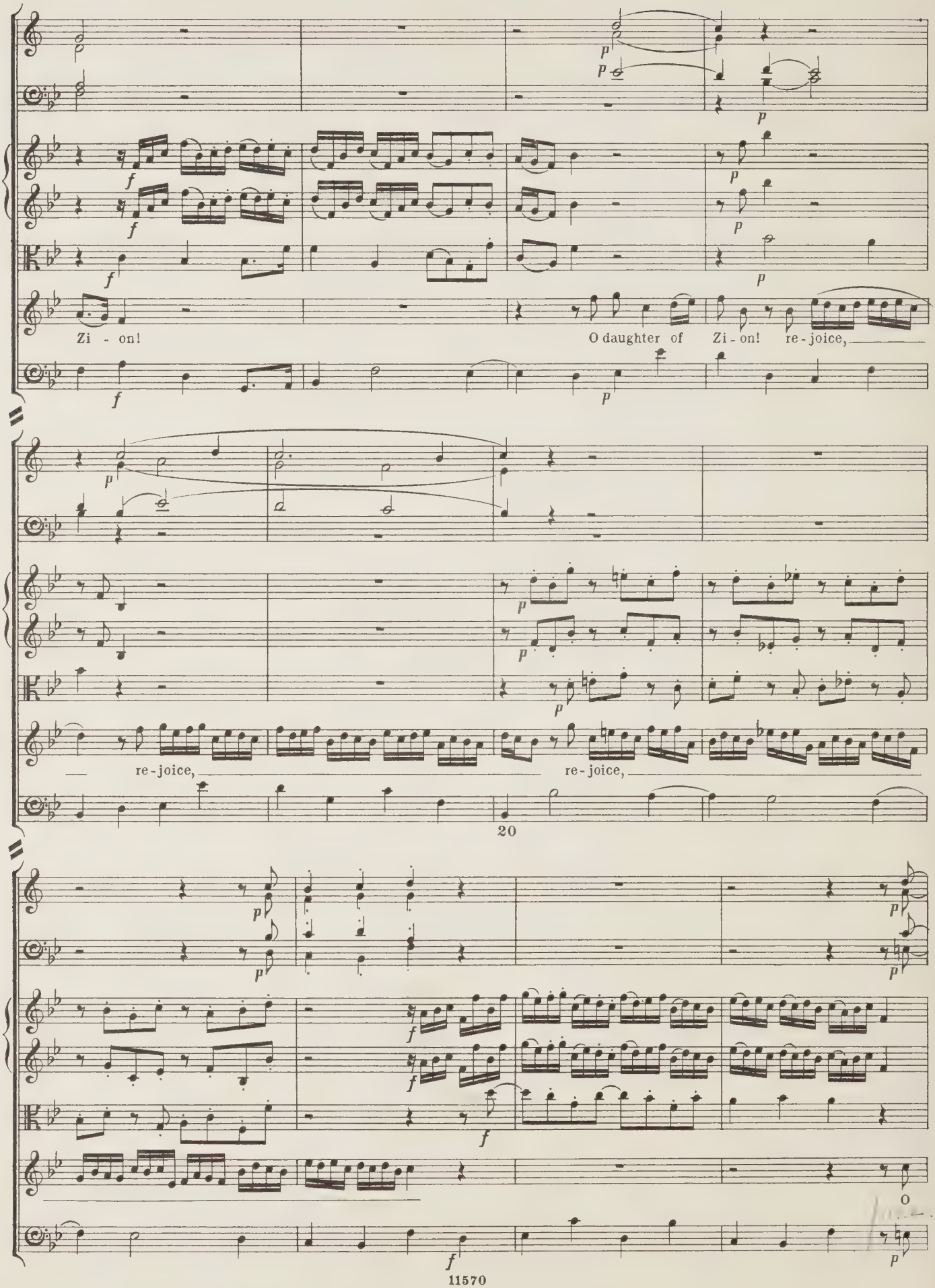

a 2.
high - - est,
and peace on earth,
good-will to - wards
high - - est,
and peace on earth,
good - will
high - - est,
and peace on earth,
high - - est,
and peace on earth,
meno forte
meno forte

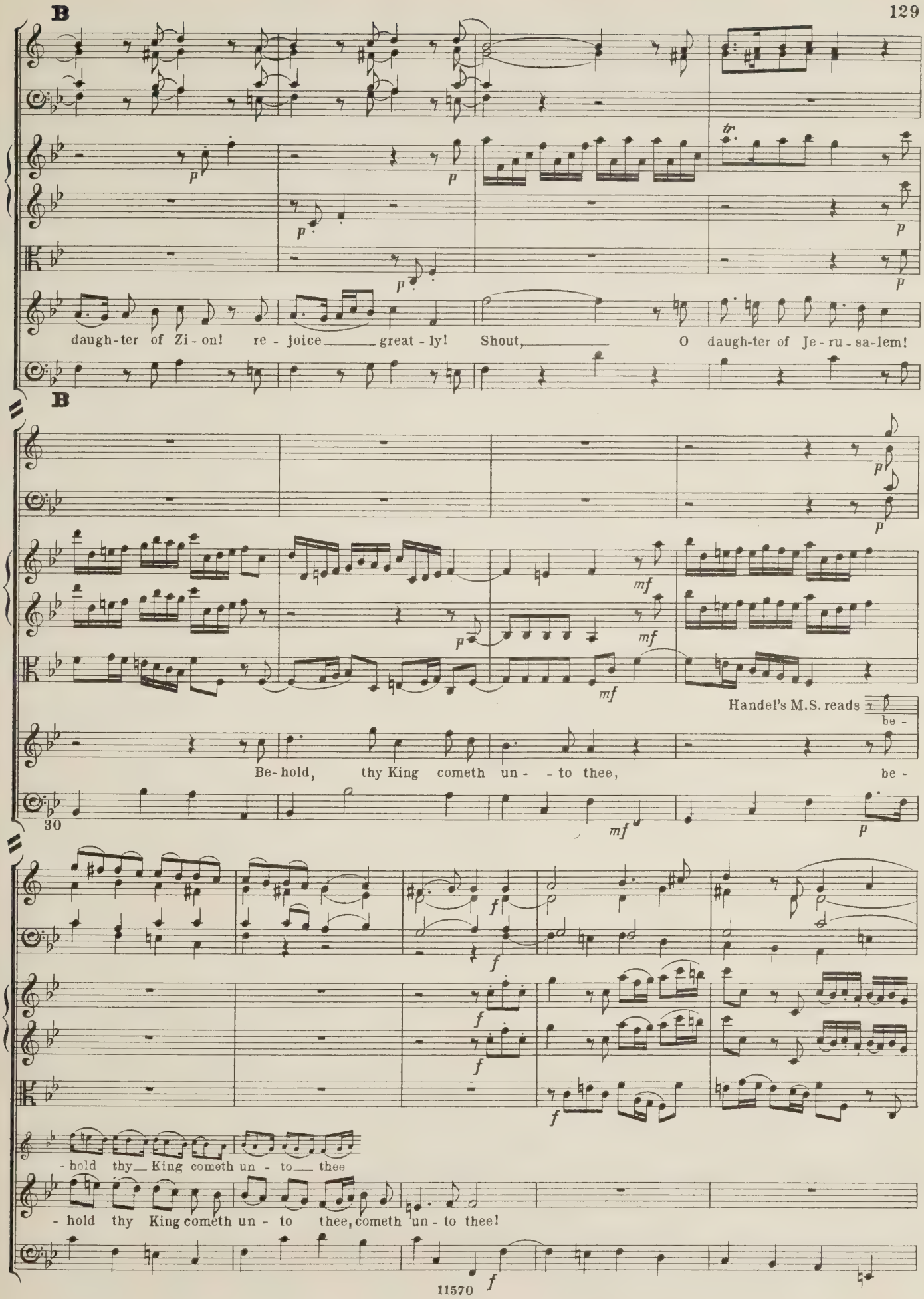

D
goodwill, goodwill, goodwill, goodwill to - wards men, goodwill to -
men, to - - - wards men, goodwill, goodwill, goodwill, good - will, towards men, good - will
to - wards men, towards men, goodwill, goodwill, goodwill, good - will towards men, good - will
goodwill, goodwill, goodwill, good - will to - wards men, good - will
D
40

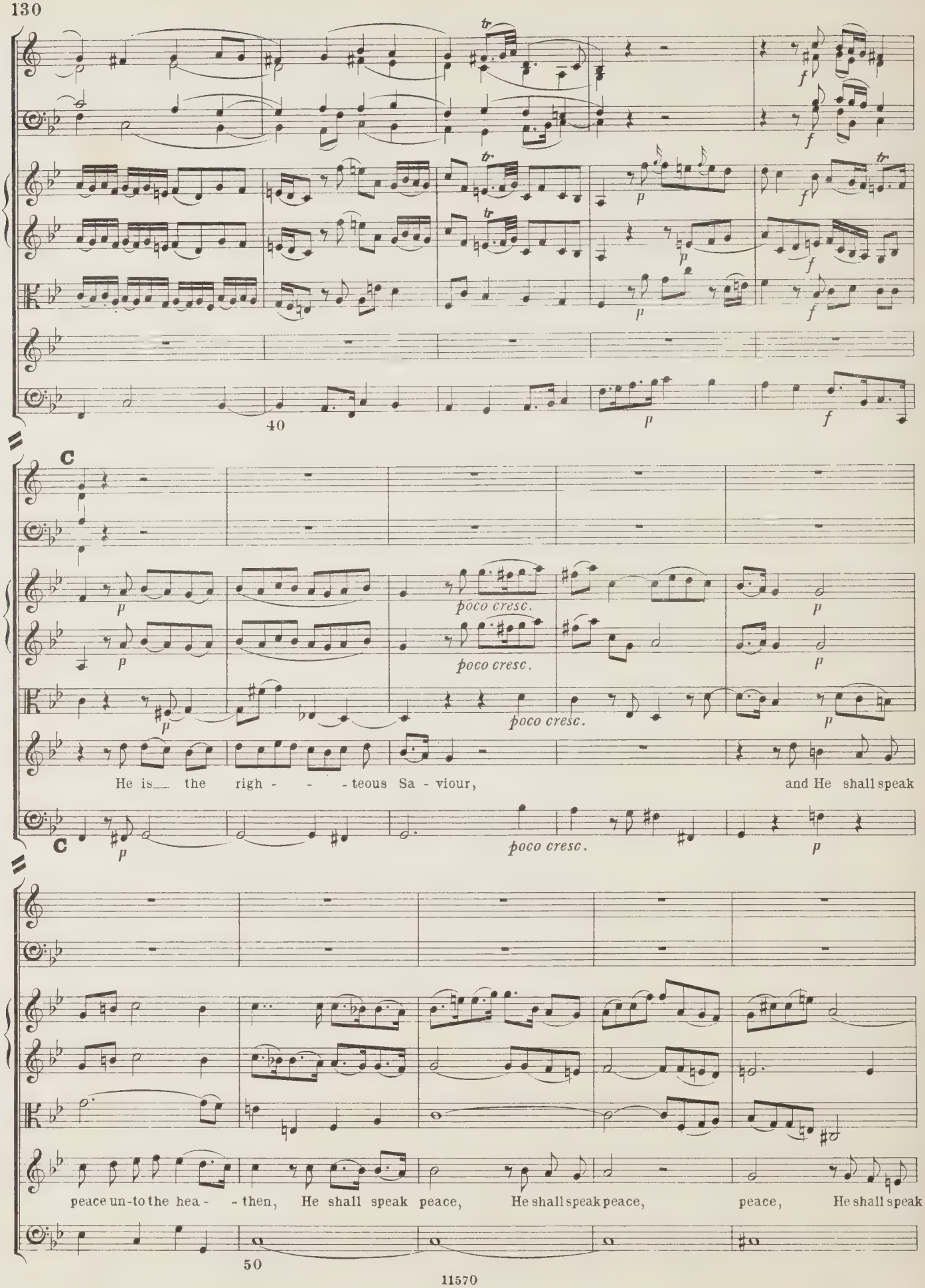

senza Rip.
f
dim.
p
tr
pp
mf
senza Rip.
mf
dim.
p
pp
- - wards men.
to - - wards men.
to - - wards men.
to - - wards men.
senza Rip.
mf Cello.
dim.
p
pp

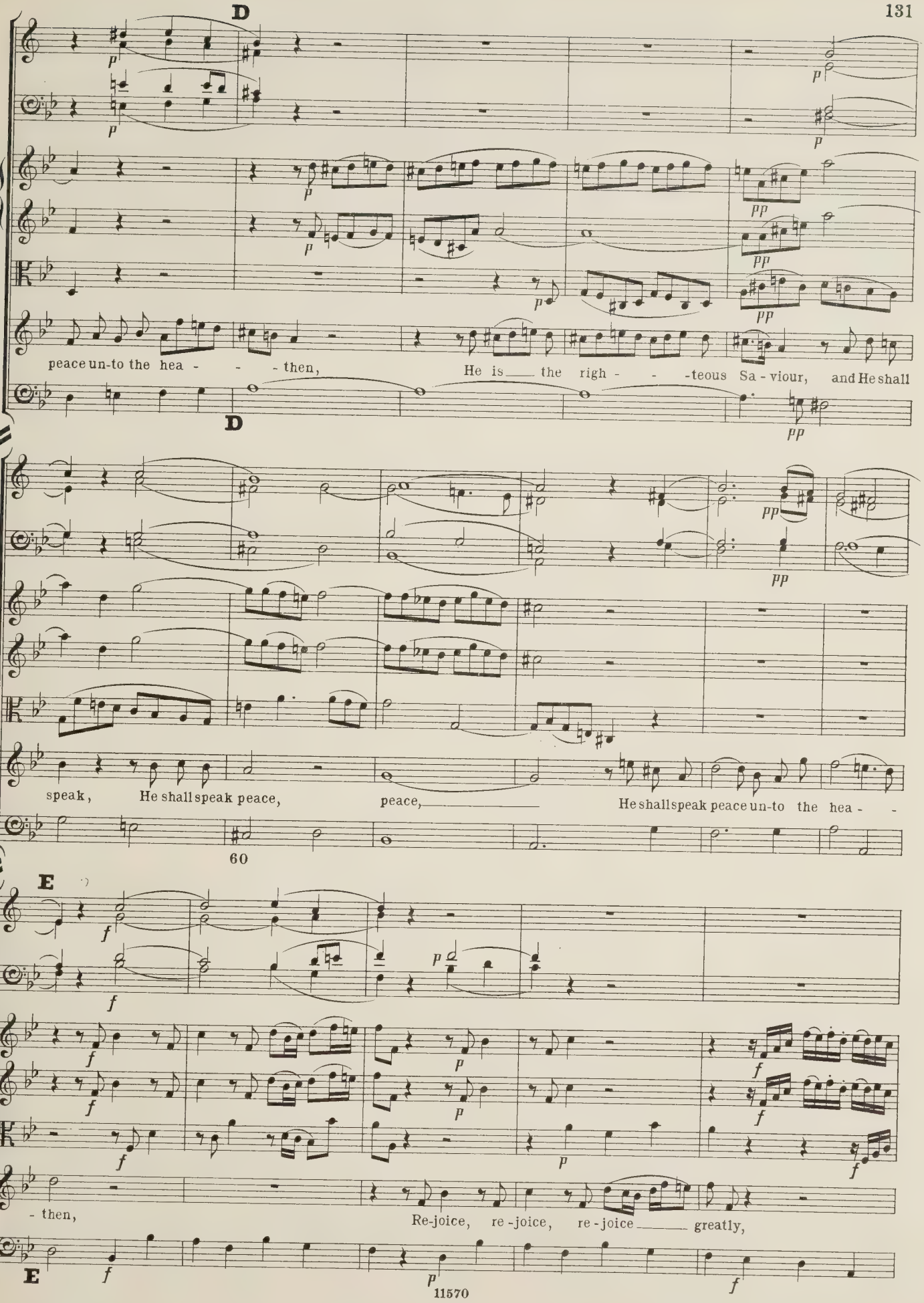
Nº 18. AIR. REJOICE GREATLY, O DAUGHTER OF ZION.

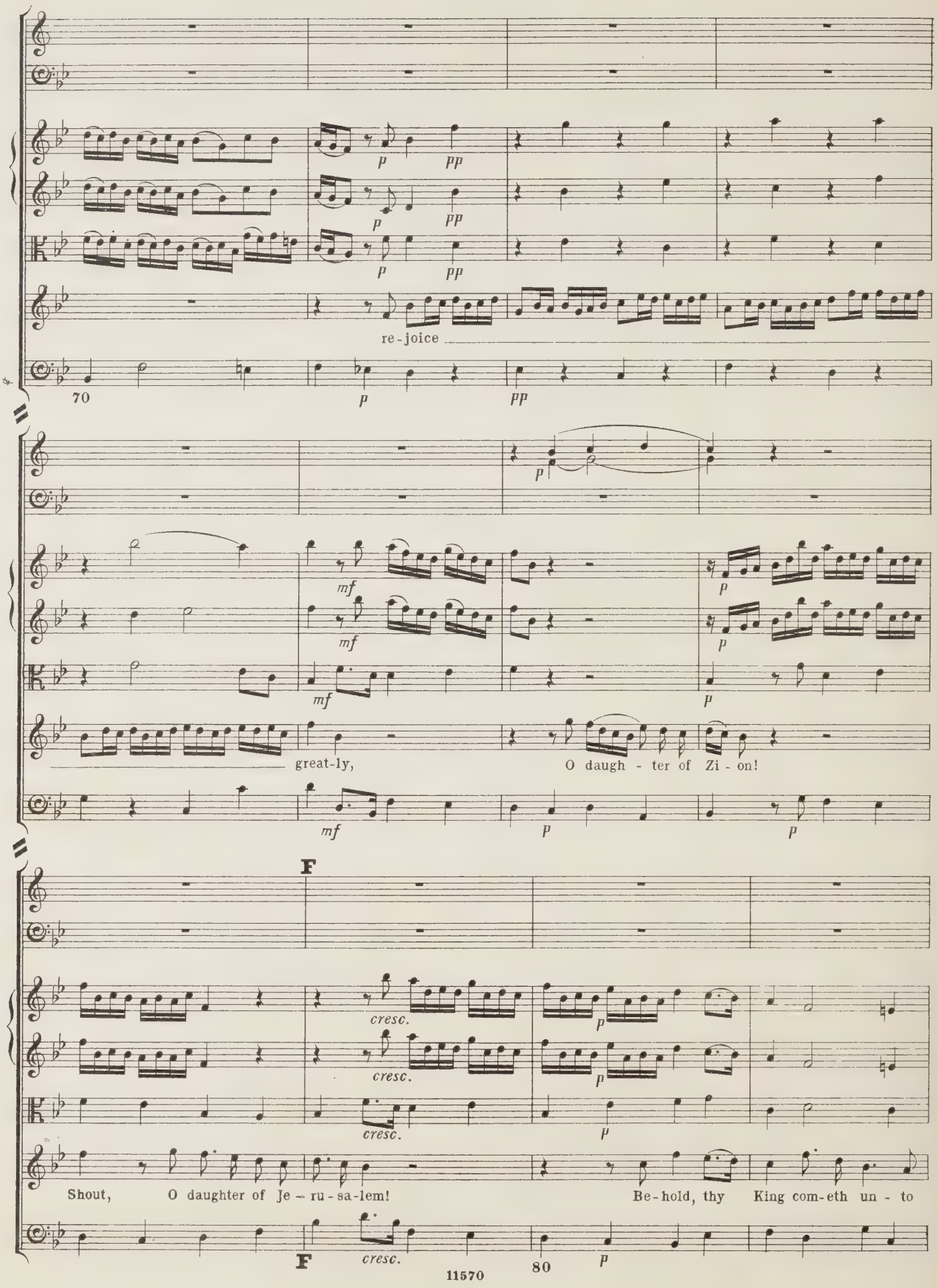


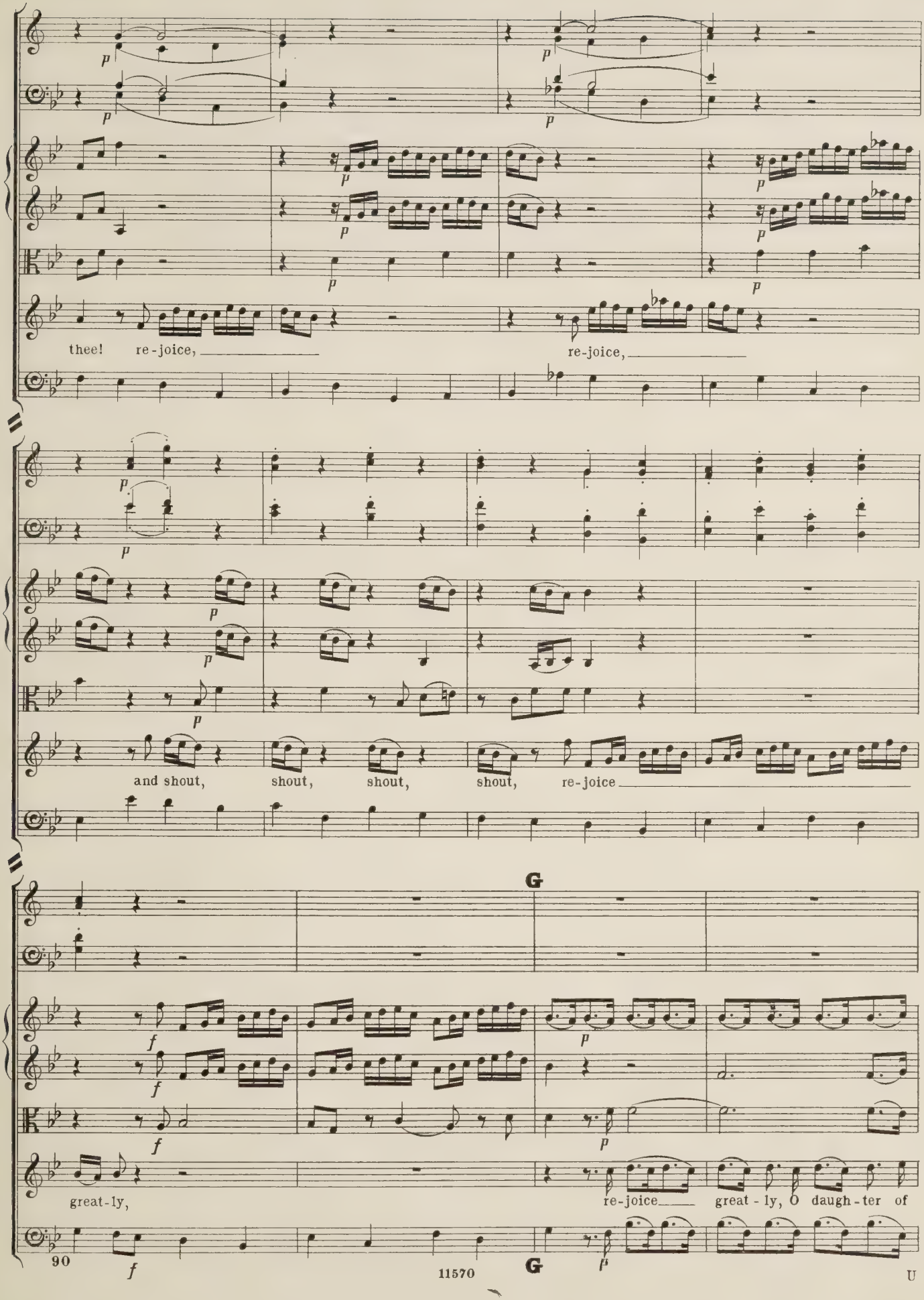

Zi - on!
O daughter of Zi - on! re - joice,
re - joice,
re - joice,
20
O

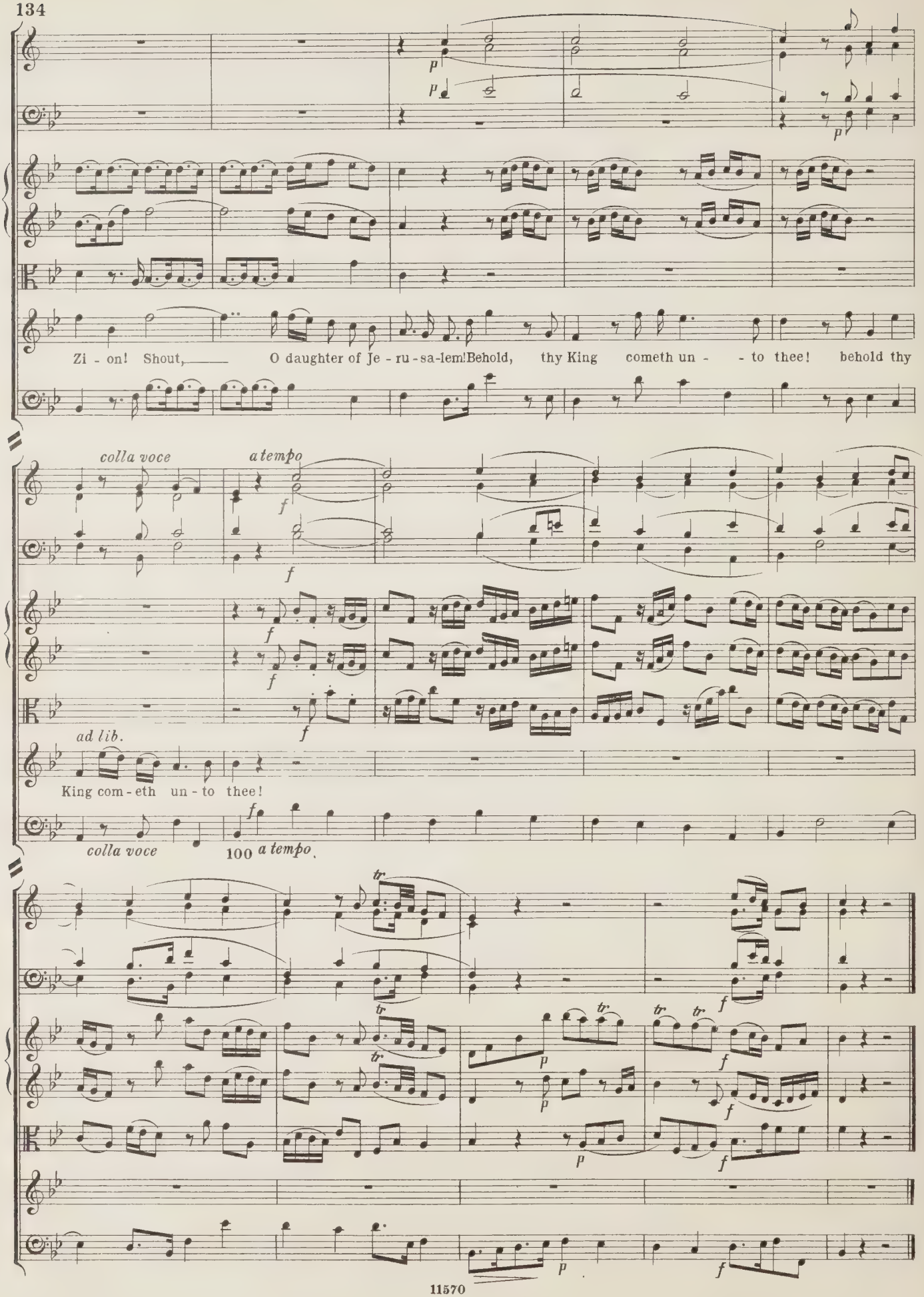

B
daugh-ter of Zi-on! re-joice great-ly! Shout, O daugh-ter of Je-ru-sa-lem!
B
Handel's M.S. reads
Be-hold, thy King cometh un- -to thee, be-
30
- hold thy King cometh un- to thee
- hold thy King cometh un- to thee, cometh un- to thee!


40
C
poco cresc.
poco cresc.
poco cresc.
poco cresc.
He is__ the righ - - - teous Sa - viour, and He shall speak
C
peace un-to the hea - - then, He shall speak peace, He shall speak peace, peace, He shall speak
50

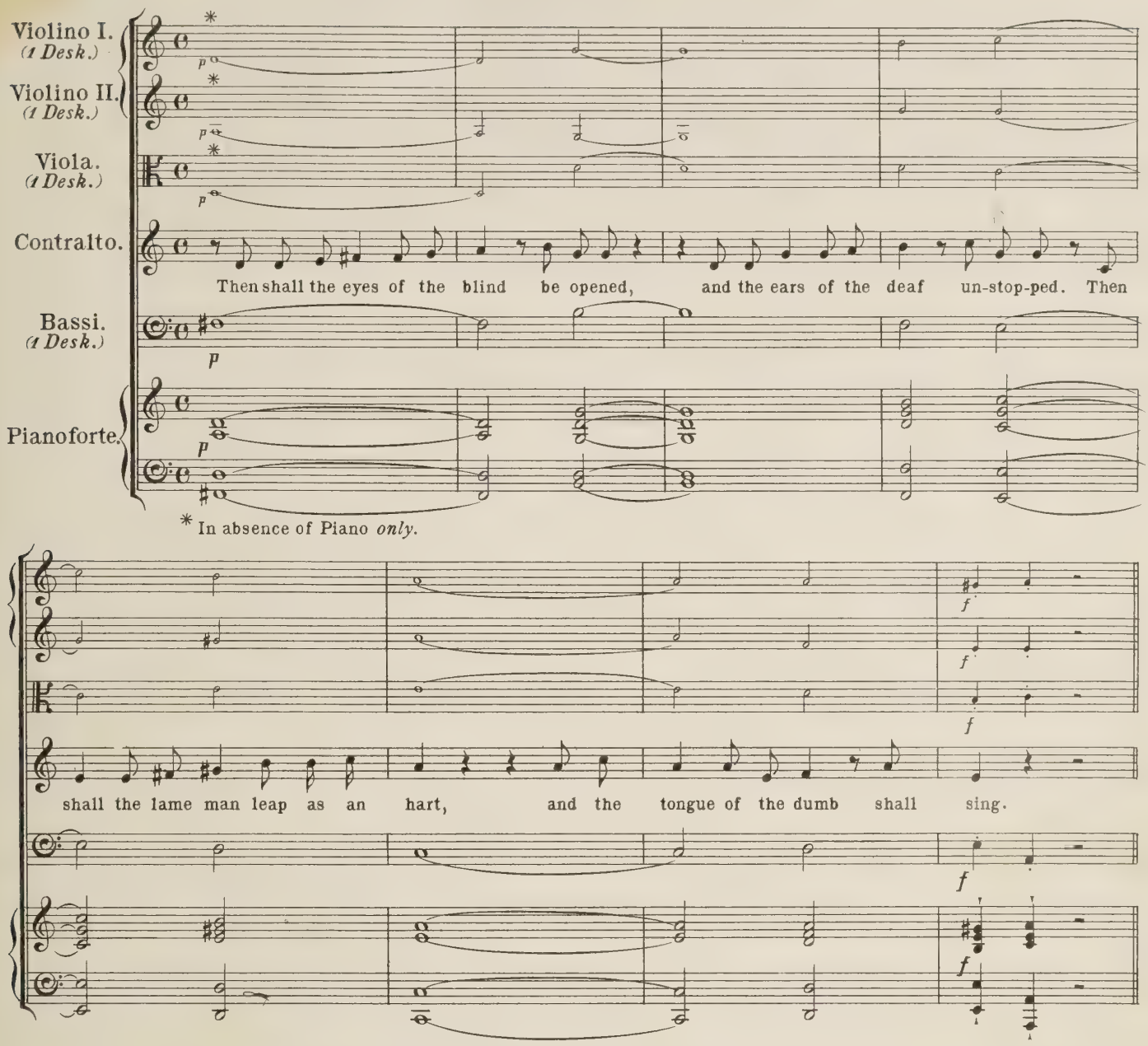

D
peace un-to the hea - - - then,
He is the righ - - - teous Sa - viour, and He shall
D
speak, He shall speak peace,
peace,
He shall speak peace un-to the hea - -
60
E
- then,
Re-joice, re - joice, re - joice greatly,
E


re-joice
70
great-ly,
O daugh - ter of Zi - on!
F
cresc.
Shout, O daughter of Je - ru - sa-lem!
Be-hold, thy King com-eth un - to
F
cresc.
80

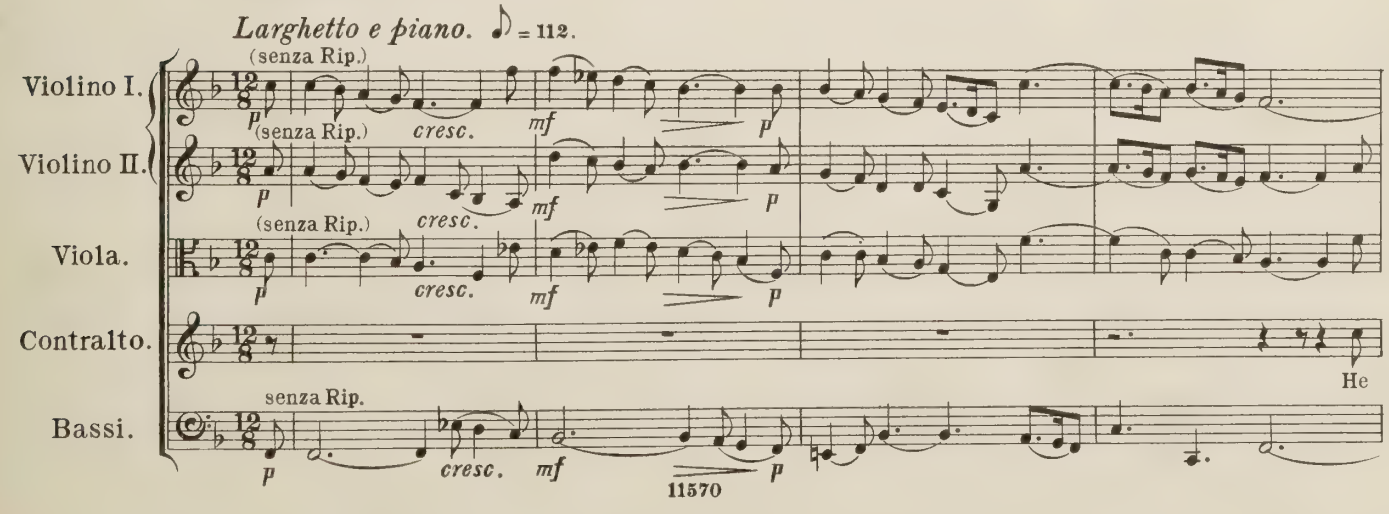

thee! re-joice,
re-joice,
and shout, shout, shout, shout, re-joice
G
great-ly,
re-joice great-ly, O daugh-ter of
G

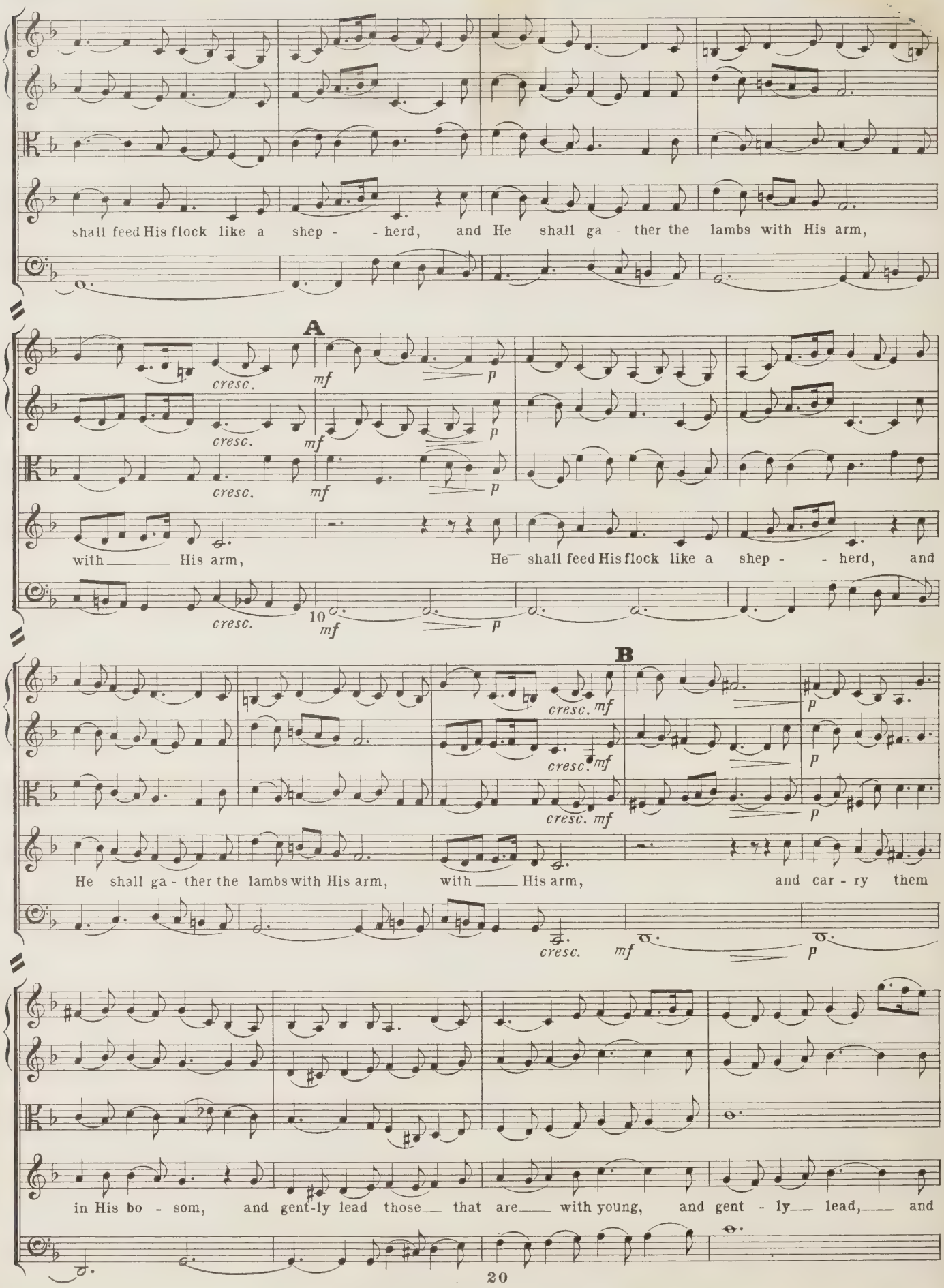

Zi - on! Shout, O daughter of Je - ru - sa - lem! Behold, thy King cometh un - to thee! behold thy
colla voce
a tempo
ad lib.
King com - eth un - to thee!
colla voce
100 a tempo

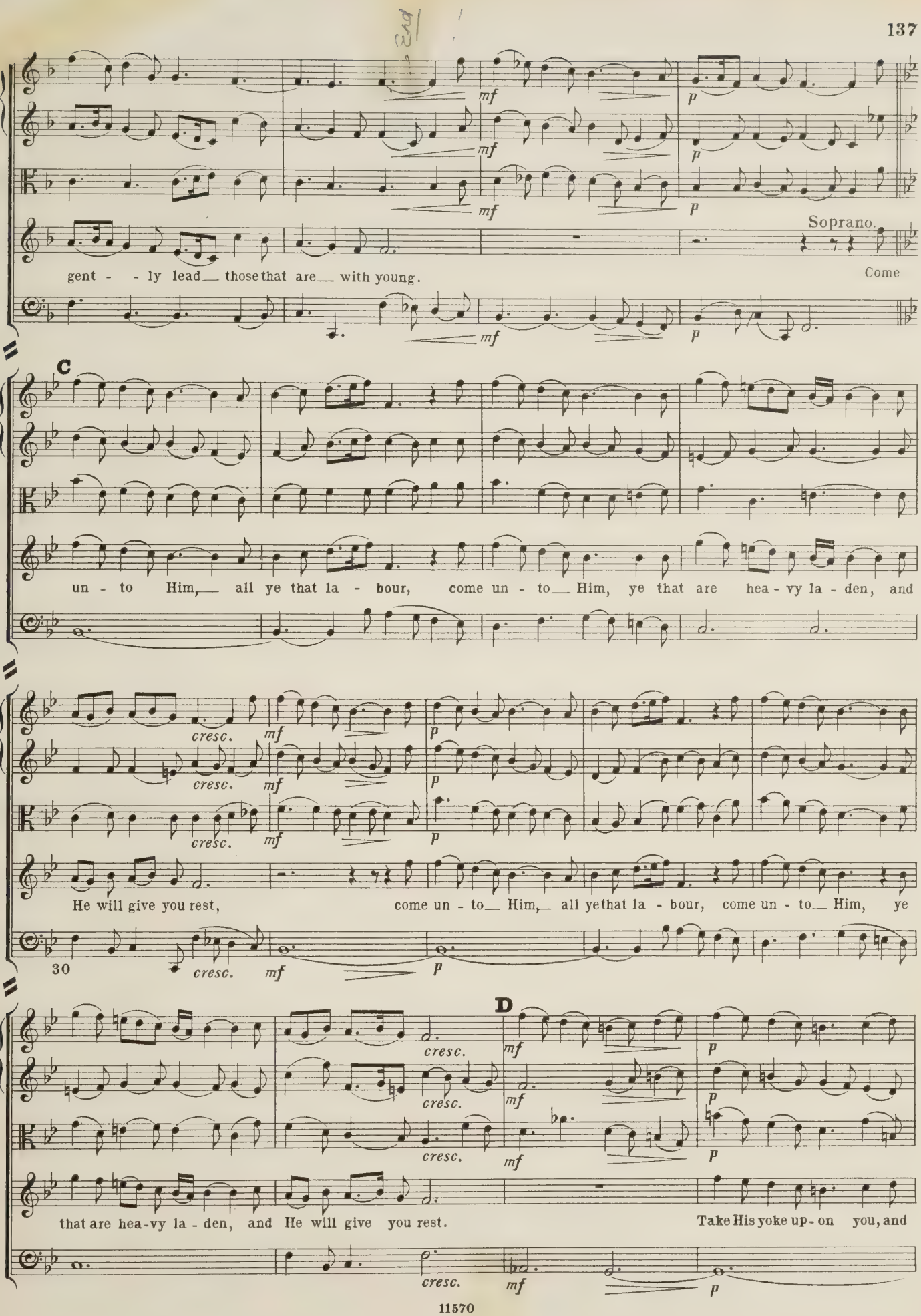
Nº 19. RECIT. THEN SHALL THE EYES OF THE BLIND BE OPENED.

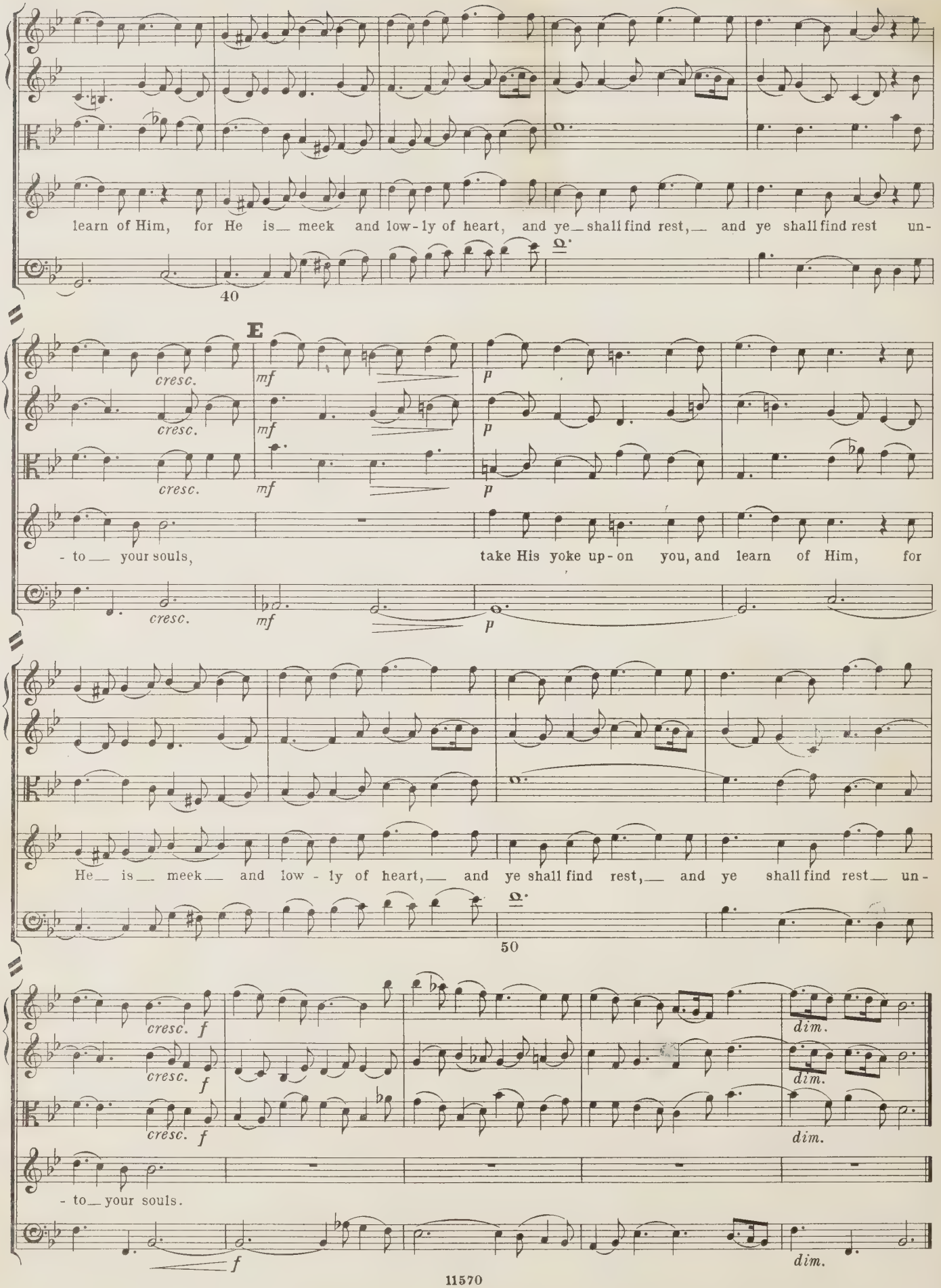

Violino I. (1 Desk.)
Violino II. (1 Desk.)
Viola. (1 Desk.)
Contralto.
Then shall the eyes of the blind be opened, and the ears of the deaf un-stop-ped. Then
Bassi. (1 Desk.)
Pianoforte.
* In absence of Piano only.
shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Nº 20. AIR. HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

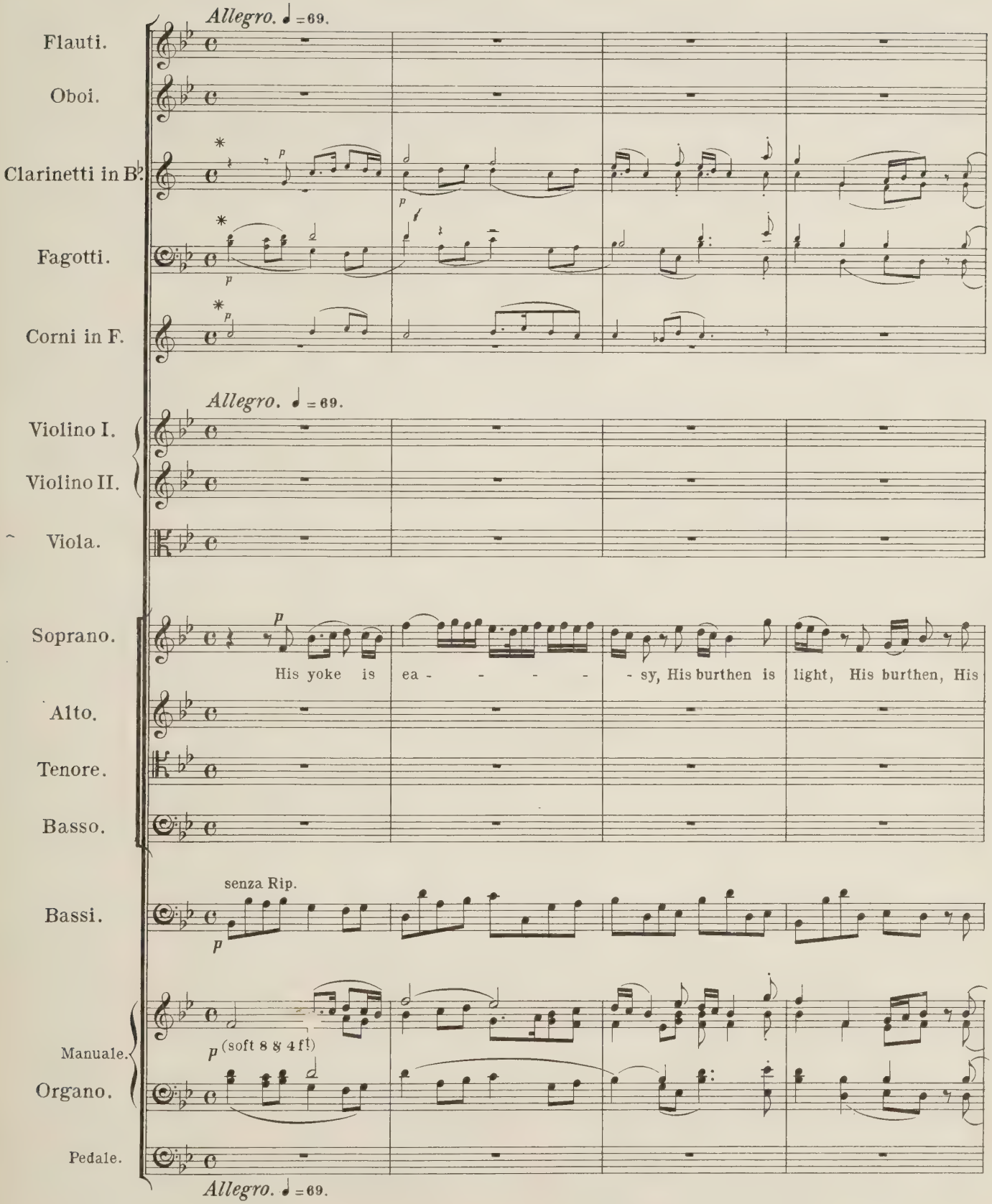



shall feed His flock like a shep - - herd, and He shall ga - ther the lambs with His arm,
A
cresc.
mf
p
with ____ His arm, He shall feed His flock like a shep - - herd, and
10
B
He shall ga - ther the lambs with His arm, with ____ His arm, and car - ry them
in His bo - som, and gent-ly lead those ____ that are ____ with young, and gent - ly ____ lead, ____ and
20

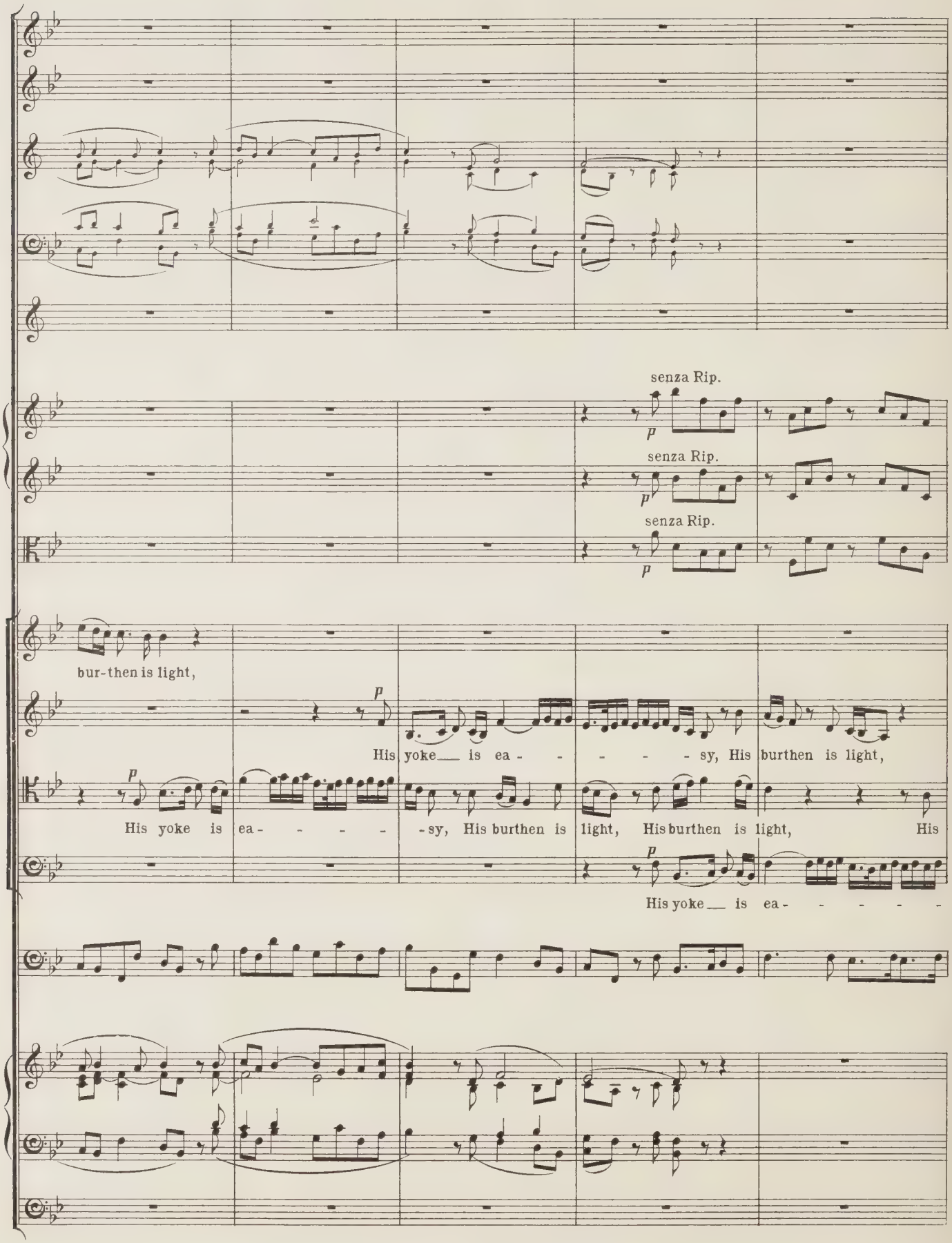

Soprano.
gent - - ly lead__ those that are__ with young.
Come
C
un - to Him,__ all ye that la - bour, come un - to__ Him, ye that are hea - vy la - den, and
cresc.
He will give you rest, come un - to__ Him,__ all ye that la - bour, come un - to__ Him, ye
30
D
that are hea-vy la - den, and He will give you rest.
Take His yoke up - on you, and

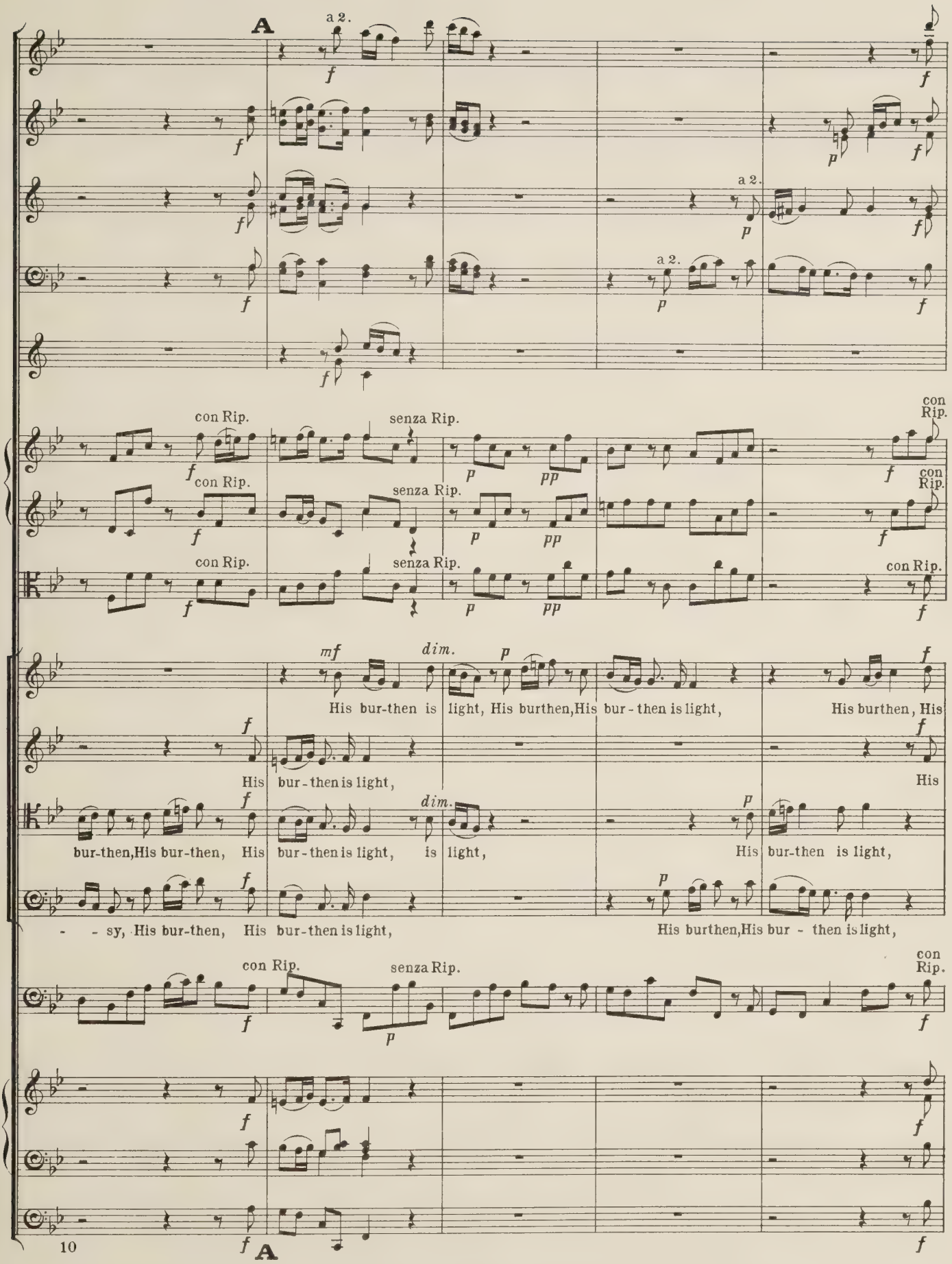

learn of Him, for He is meek and low-ly of heart, and ye shall find rest, and ye shall find rest un-
40
E
cresc.
mf
p
- to your souls, take His yoke up-on you, and learn of Him, for
He is meek and low-ly of heart, and ye shall find rest, and ye shall find rest un-
50
cresc. f
dim.
- to your souls.

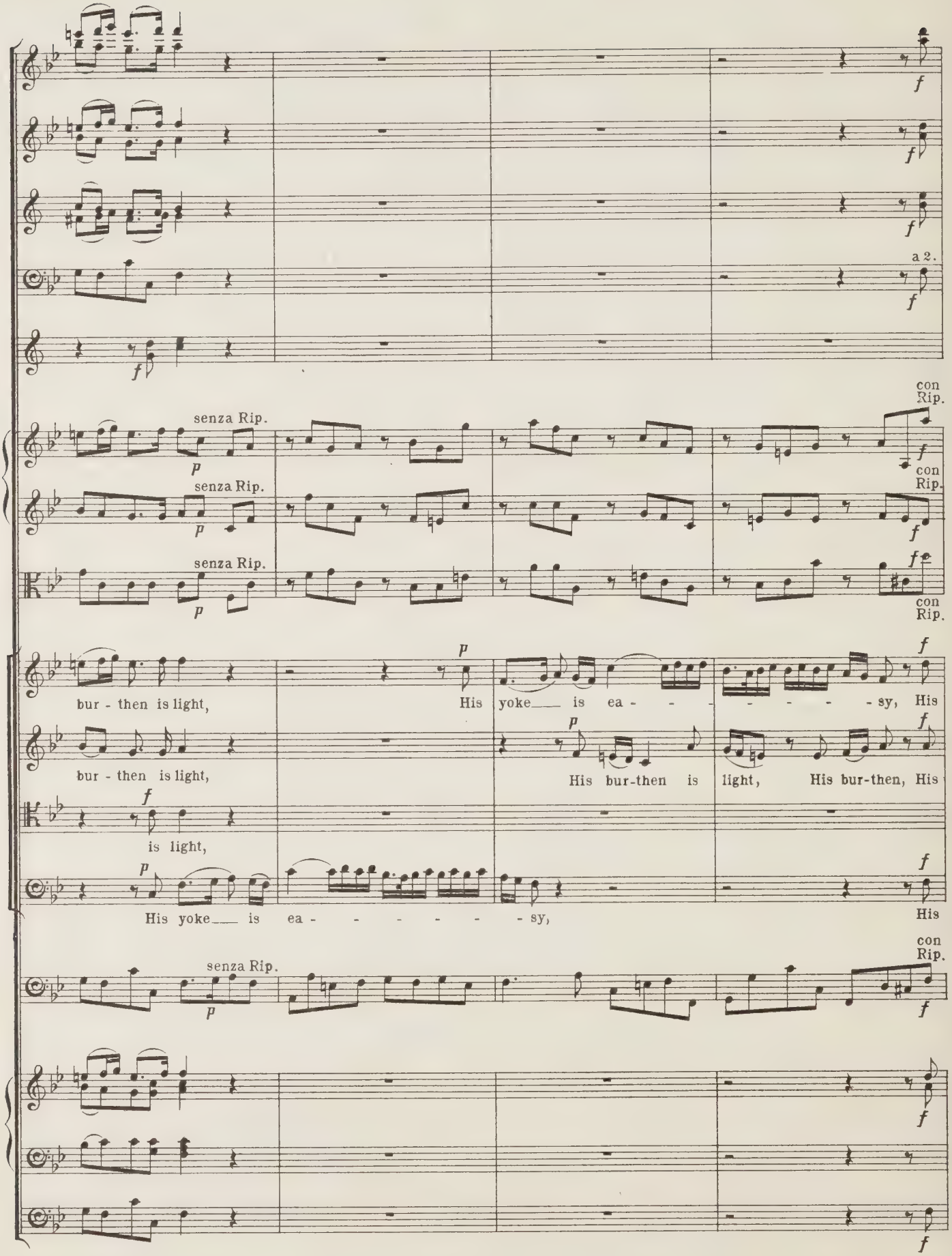
Nº 21. CHORUS. HIS YOKE IS EASY.

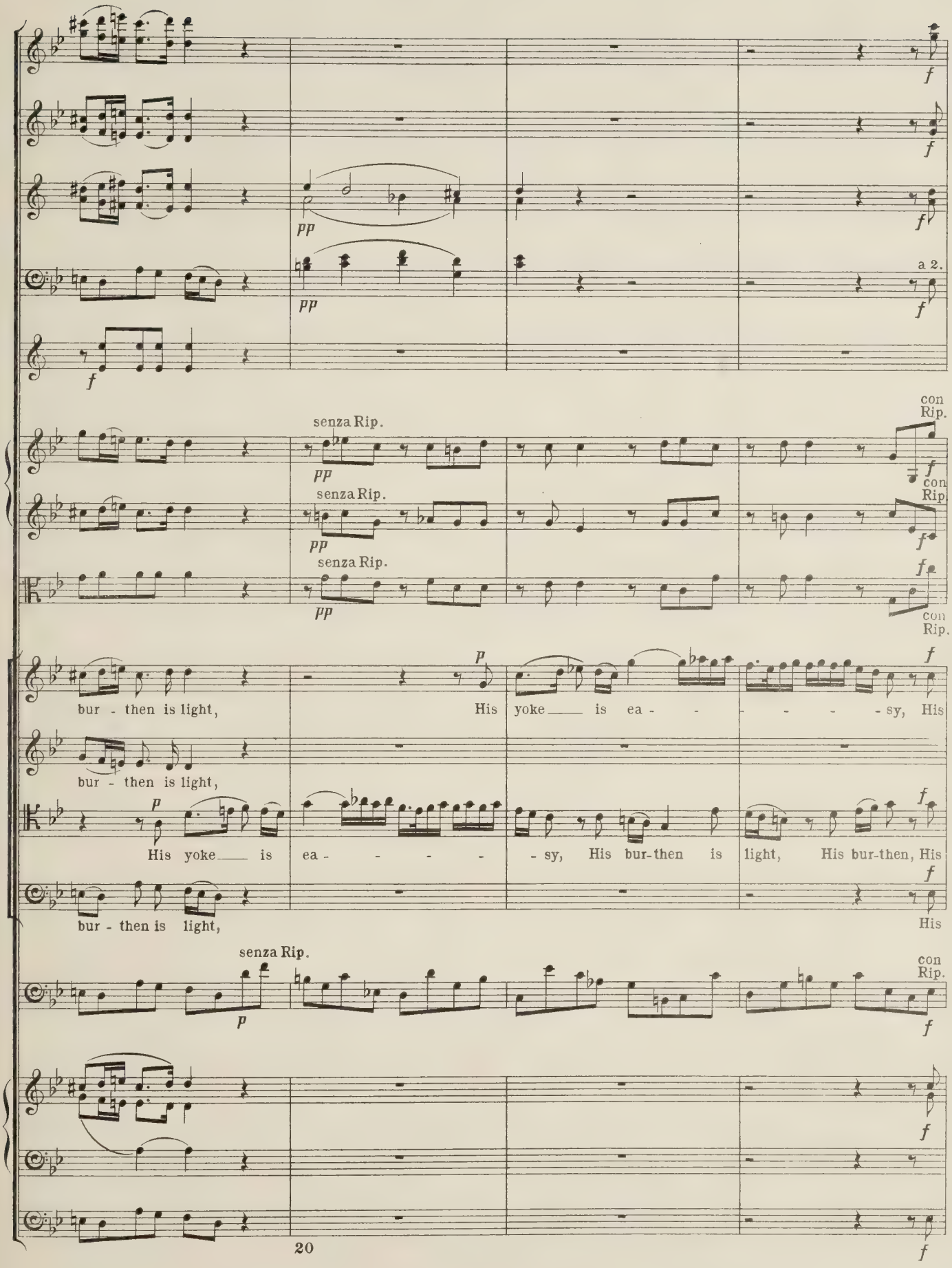


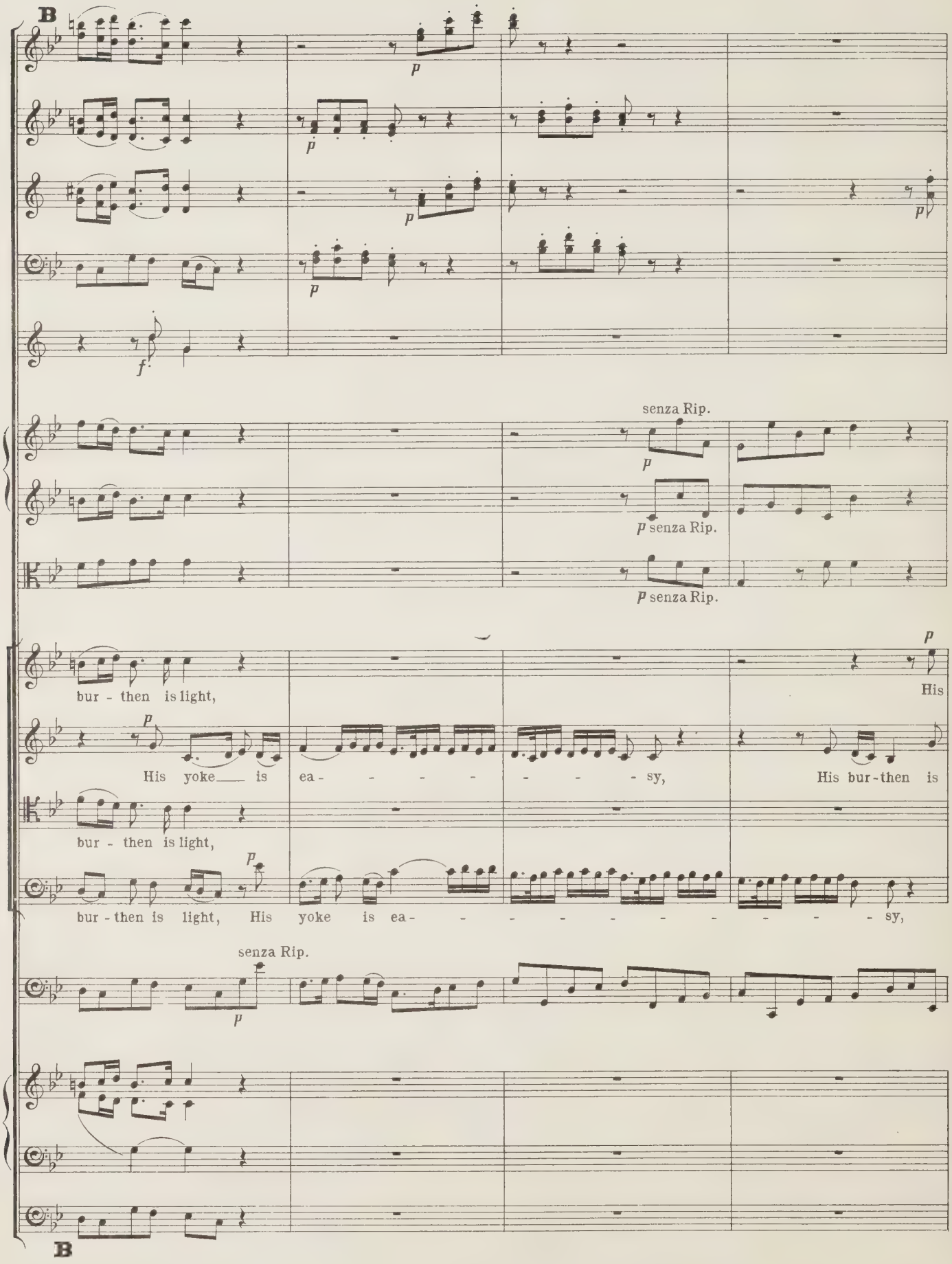
* The small notes are to be played only in absence of the Organ.

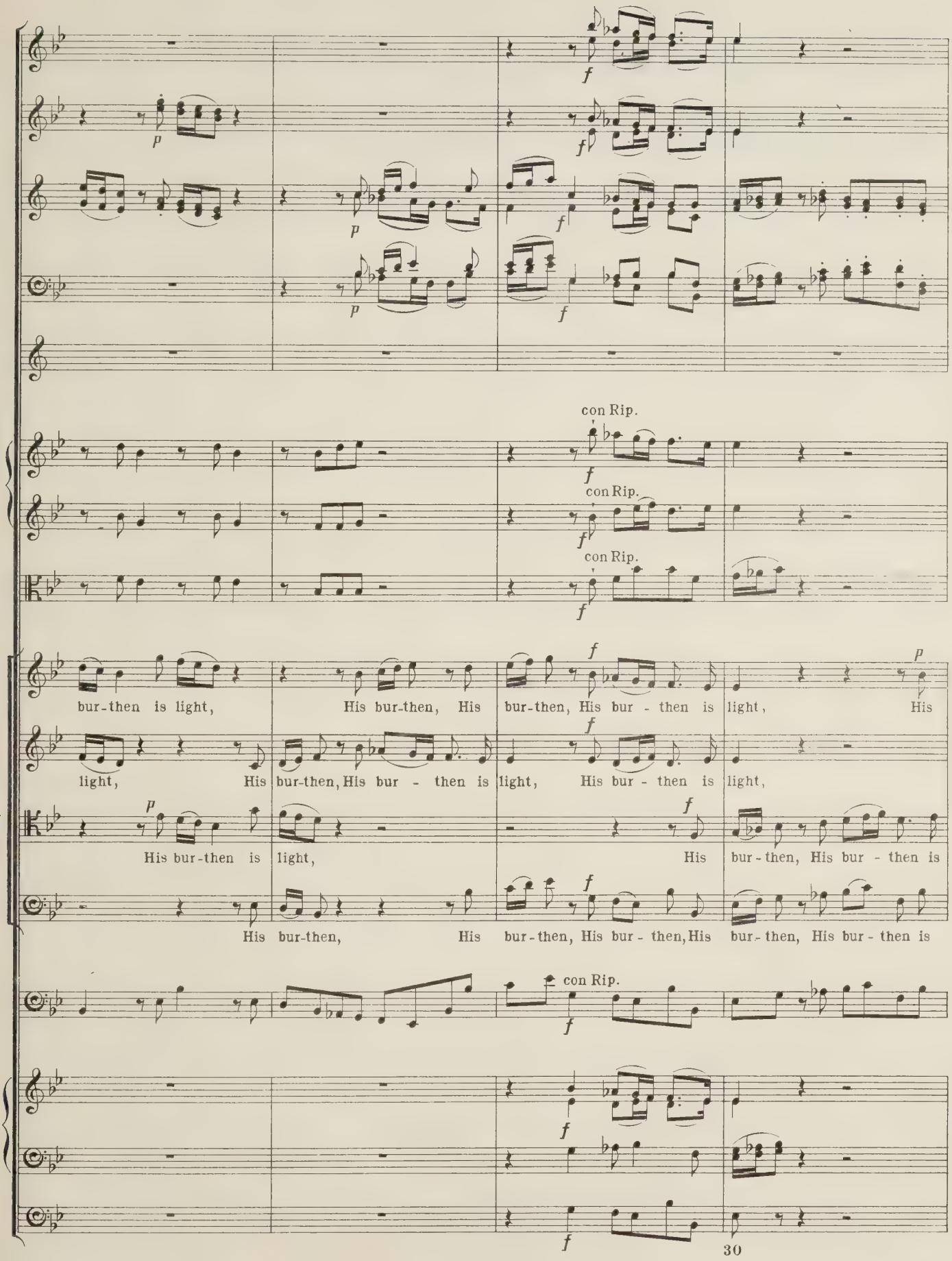

senza Rip.
p
senza Rip.
p
senza Rip.
p
bur-then is light,
p
His yoke is ea - - - - - sy, His burthen is light,
p
His yoke is ea - - - - - sy, His burthen is light, His burthen is light, His
p
His yoke is ea - - - - -

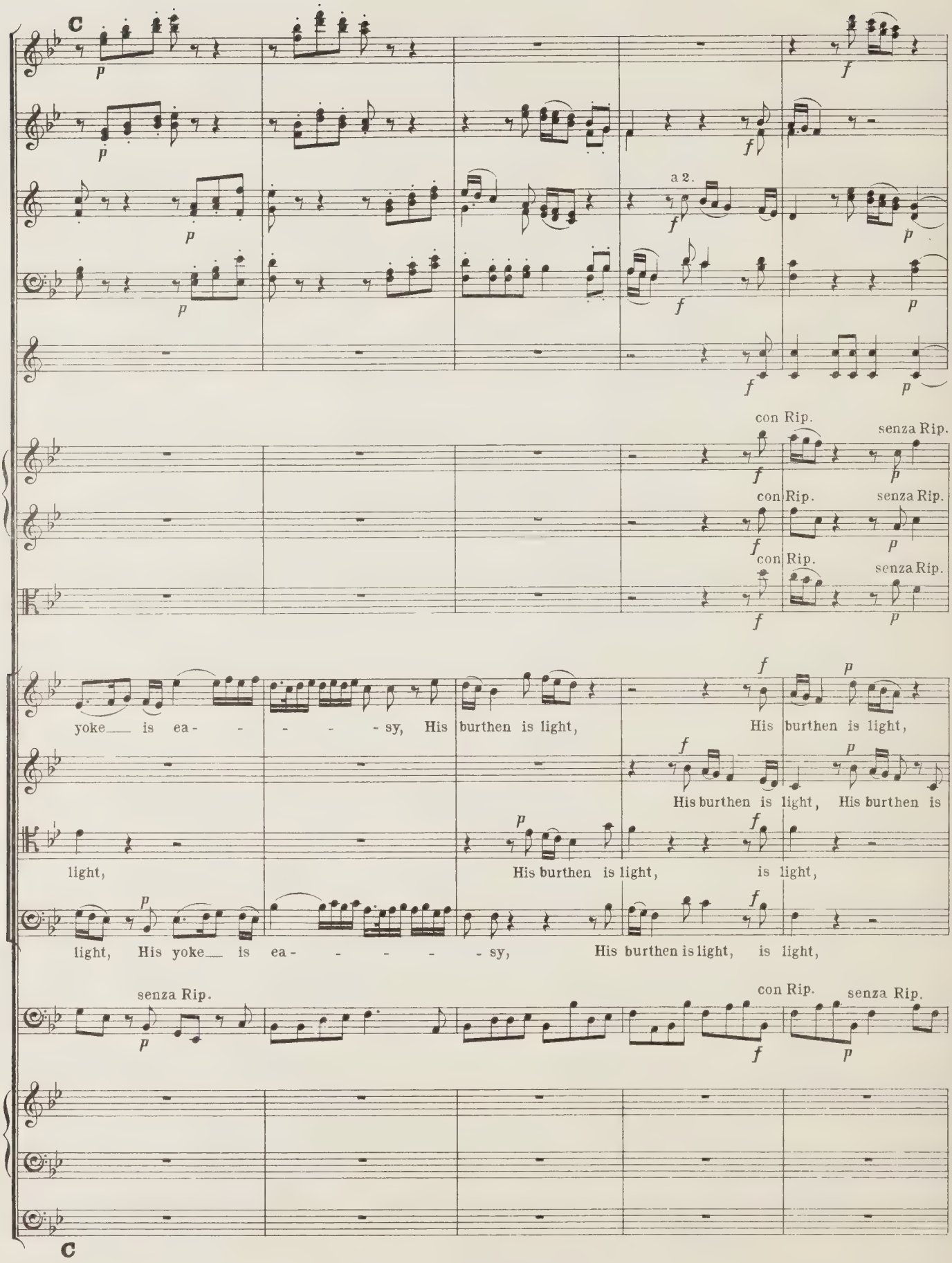

A
a 2.
con Rip.
senza Rip.
mf
dim.
p
pp
His bur-then is light, His burthen, His bur-then is light, His burthen, His bur-then is light,
His bur-then, His bur-then, His bur-then is light, is light, His bur-then is light,
- - sy, His bur-then, His bur-then is light, His burthen, His bur - then is light,
10
A

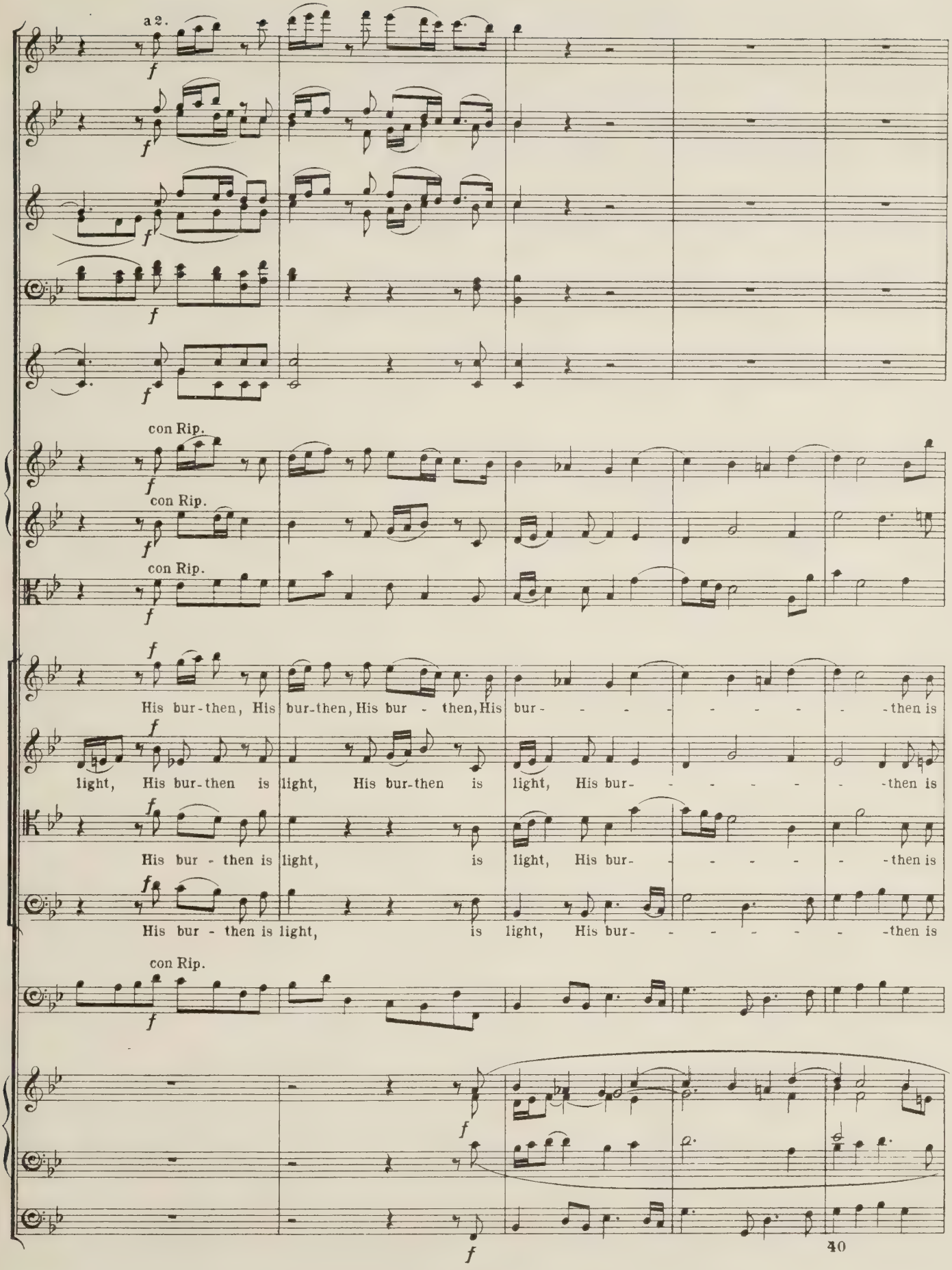

f
a 2.
senza Rip.
p
con Rip.
bur - then is light,
His yoke___ is ea - - - - - - - - - sy, His
His bur-then is light, His bur-then, His
is light,
His yoke___ is ea - - - - - - - sy,
His

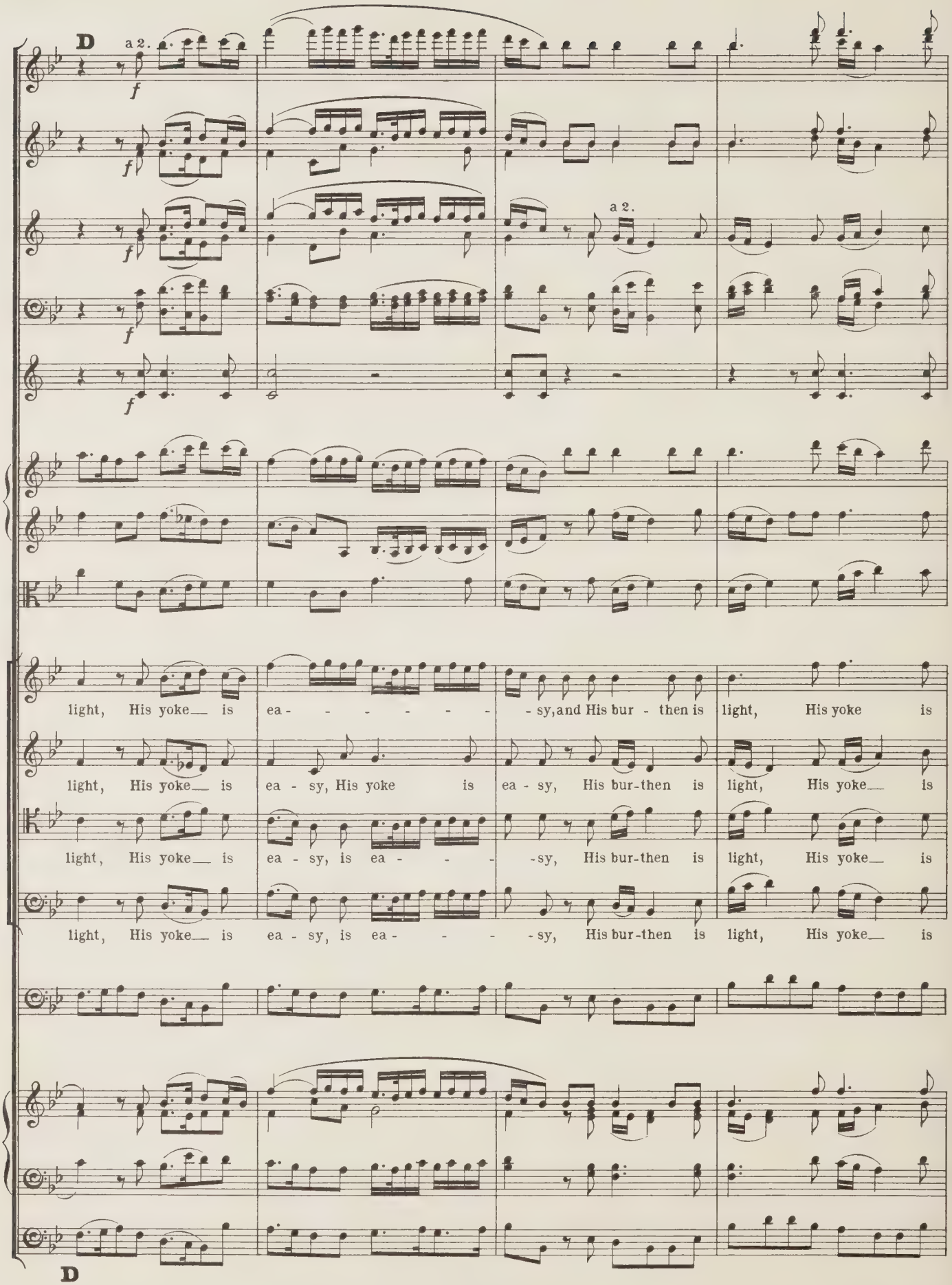

f
pp
a 2.
senza Rip.
con Rip.
bur - then is light,
His yoke is ea - sy, His
His yoke is ea - sy, His bur-then is light, His bur-then, His
bur - then is light,
His
20

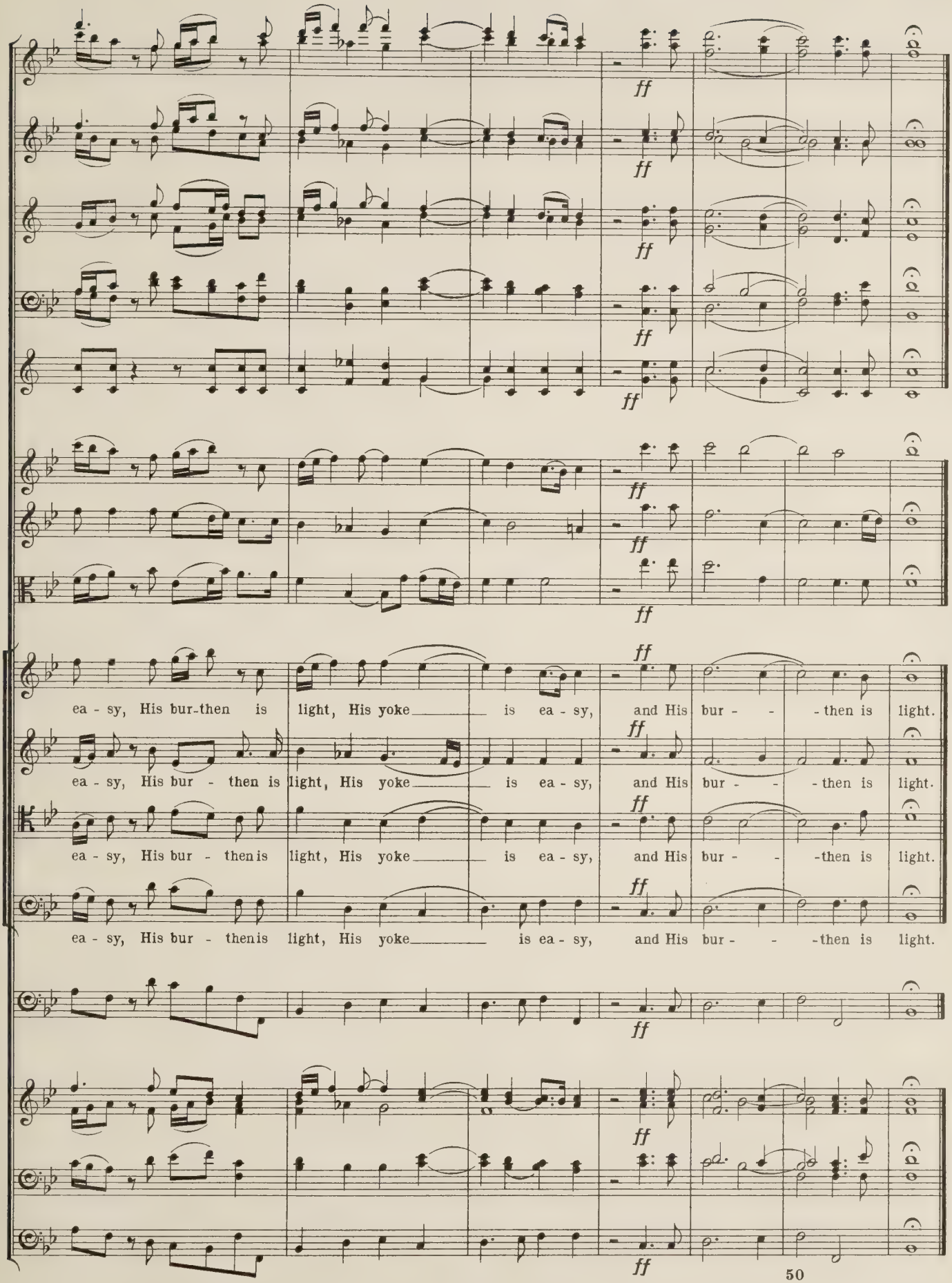

B
p
p
p
p
f
senza Rip.
p
p senza Rip.
p senza Rip.
p
bur - then is light,
His
His yoke is ea - - - - - - - sy,
His bur-then is
bur - then is light,
bur - then is light, His yoke is ea - - - - - - - - - - sy,
senza Rip.
p
B


con Rip.
con Rip.
con Rip.
bur-then is light, His bur-then, His bur-then, His bur - then is light, His
light, His bur-then, His bur - then is light, His bur - then is light,
His bur-then is light, His bur-then, His bur - then is
His bur-then, His bur-then, His bur-then, His bur - then, His bur-then, His bur - then is
con Rip.


C
a 2.
con Rip.
senza Rip.
yoke is ea - - - - - - sy, His burthen is light,
His burthen is light,
His burthen is light, His burthen is
light,
His burthen is light,
is light,
light, His yoke is ea - - - - - - sy,
His burthen is light, is light,
C

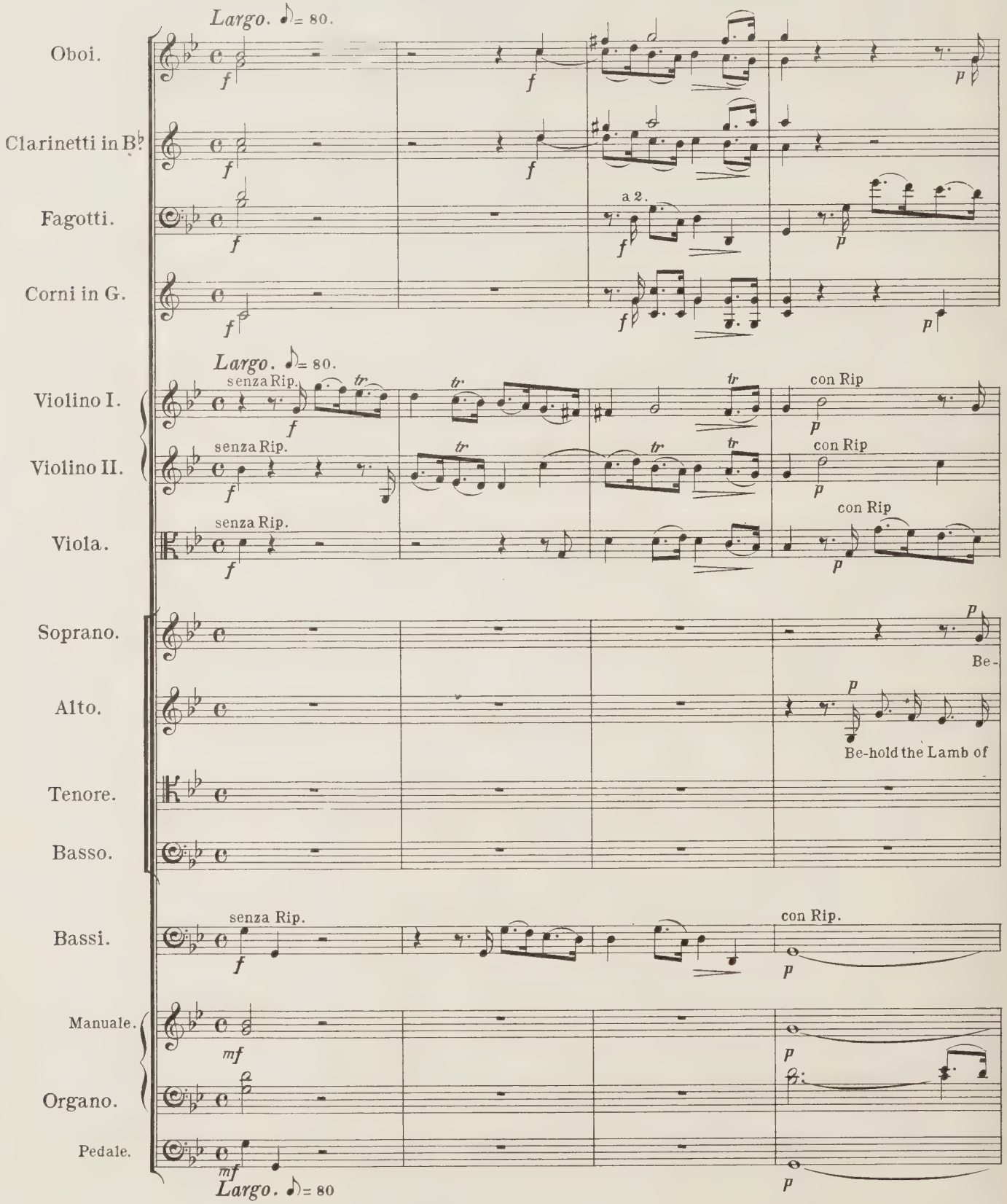

a 2.
f
con Rip.
His bur-then, His bur-then, His bur - then, His bur- - - - - - - - -then is
light, His bur-then is light, His bur-then is light, His bur- - - - - - -then is
His bur - then is light, is light, His bur- - - - - - -then is
His bur - then is light, is light, His bur- - - - - - -then is
40

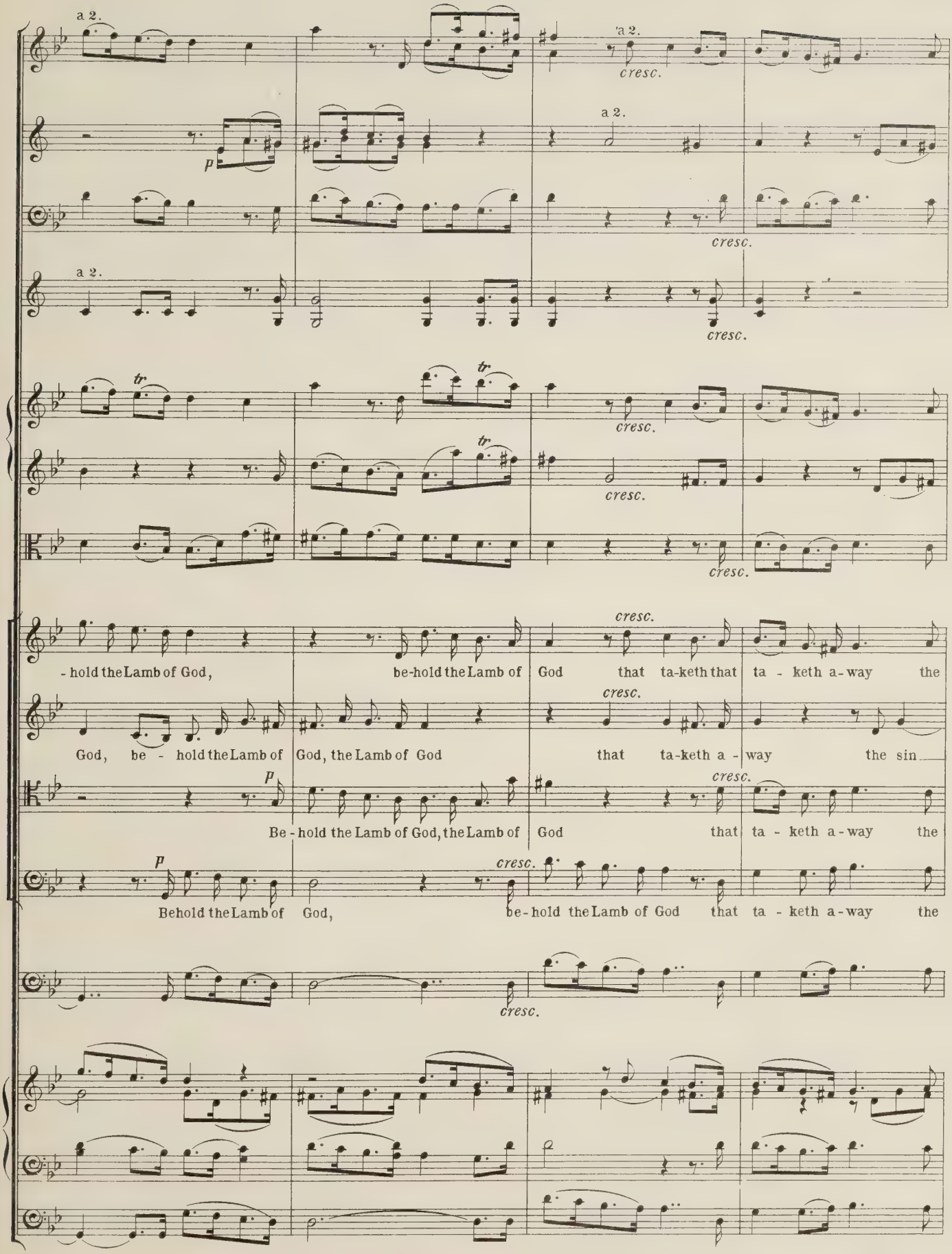

D
a 2.
f
a 2.
light, His yoke is ea - - - - - - sy, and His bur - then is light, His yoke is
light, His yoke is ea - sy, His yoke is ea - sy, His bur-then is light, His yoke is
light, His yoke is ea - sy, is ea - - - - sy, His bur-then is light, His yoke is
light, His yoke is ea - sy, is ea - - - - sy, His bur-then is light, His yoke is
D

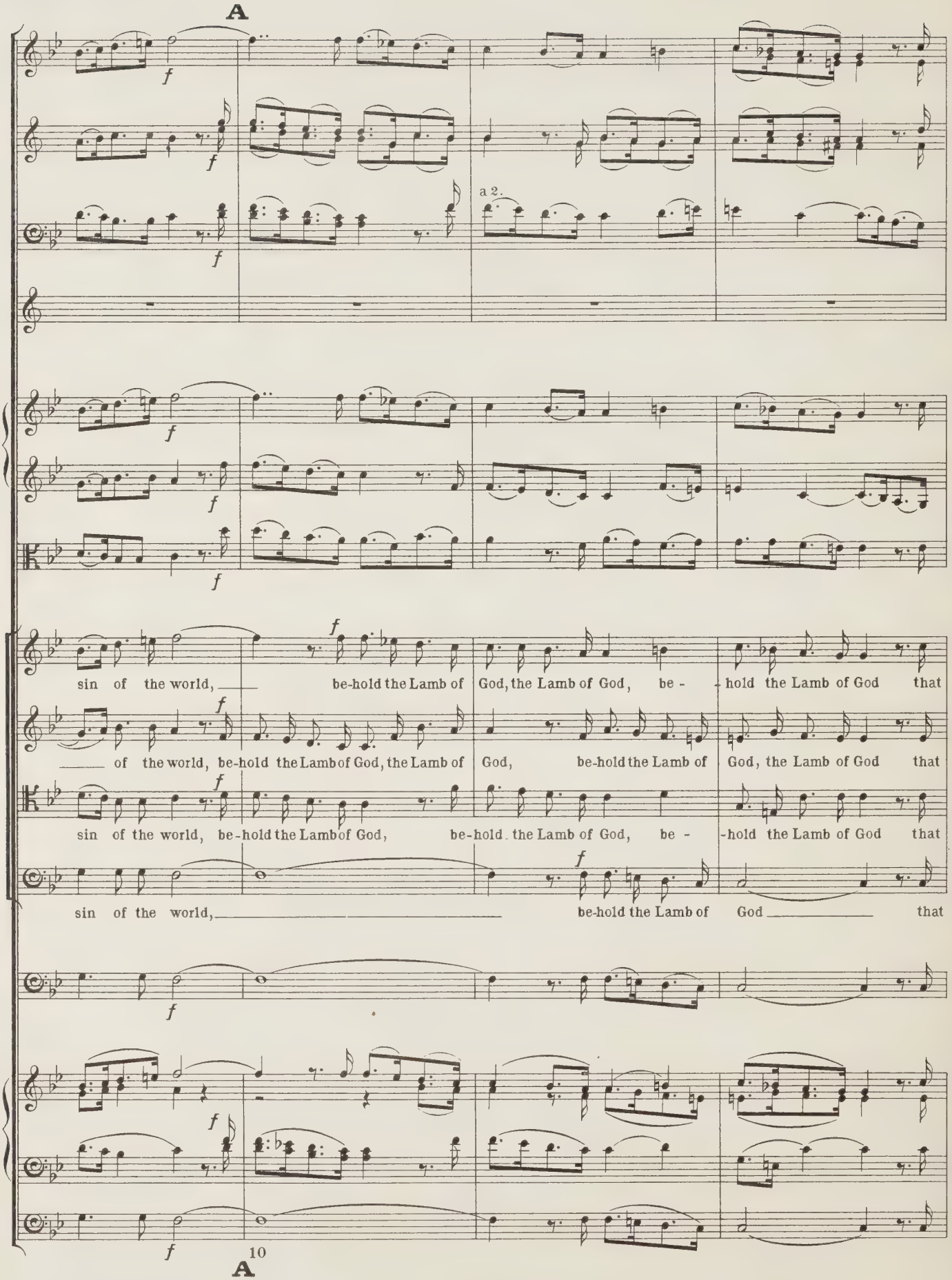

ff
ea - sy, His bur-then is light, His yoke is ea - sy, and His bur - - then is light.
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.
ea - sy, His bur - then is light, His yoke is ea - sy, and His bur - - then is light.
50

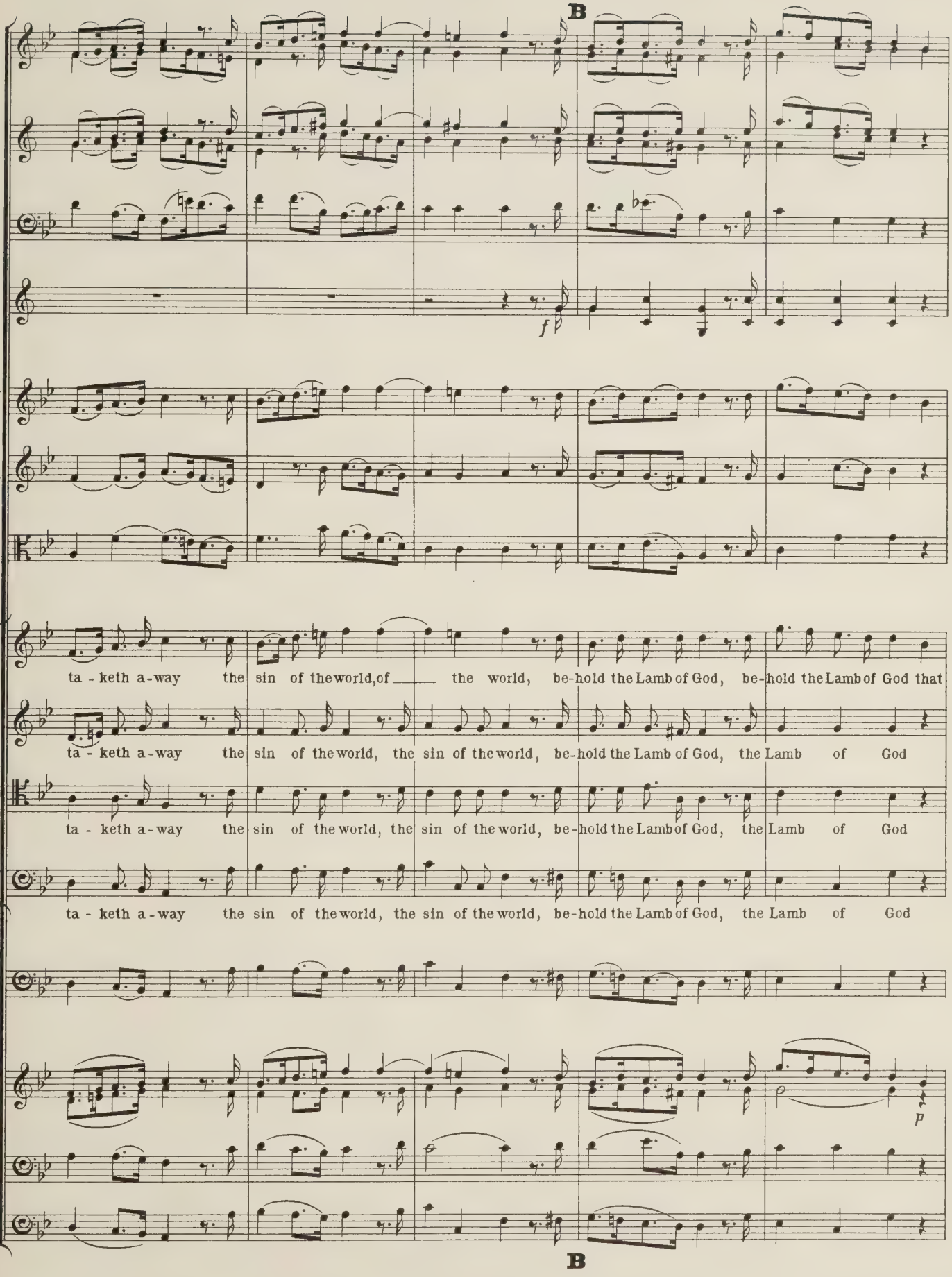
PART II.

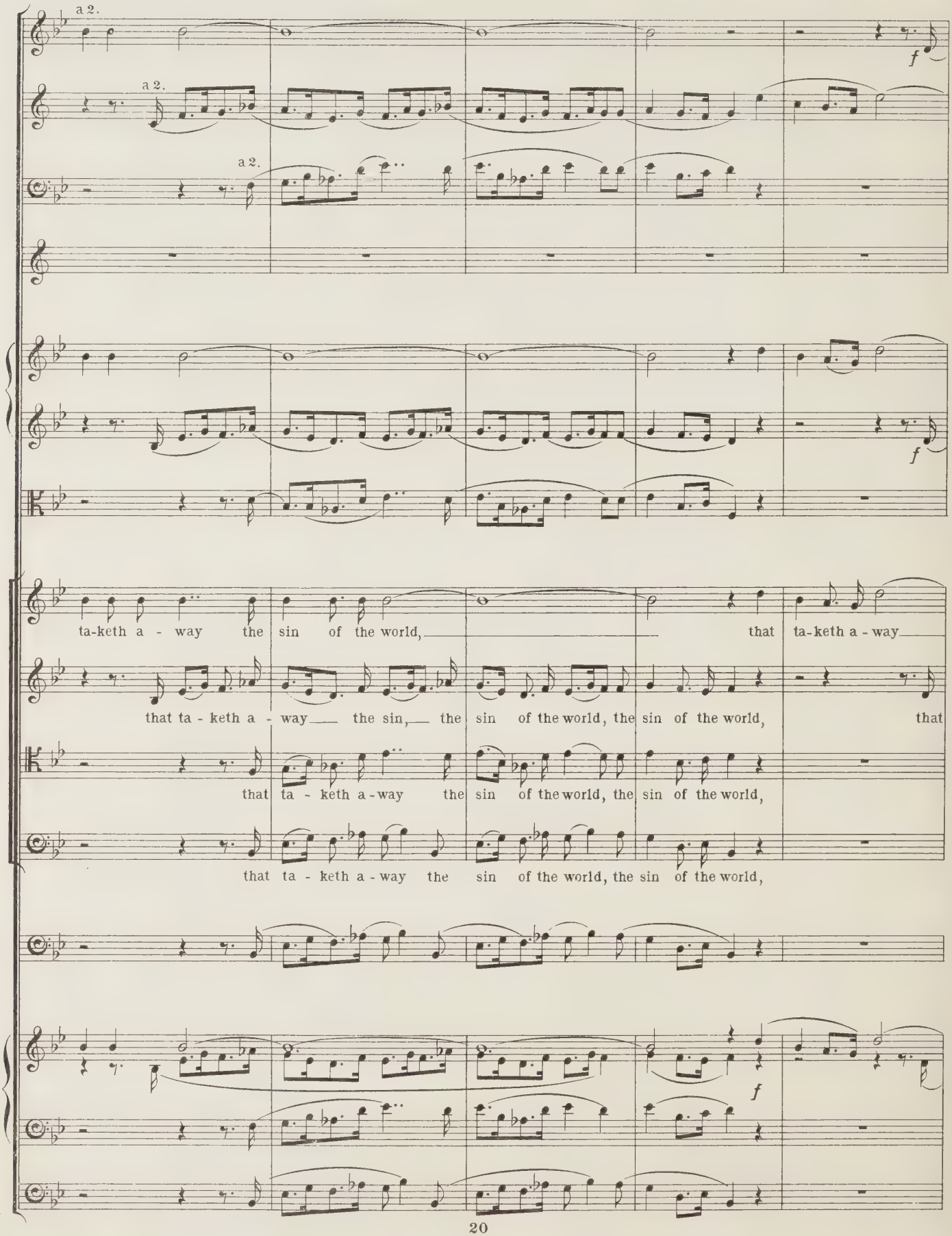
Nº 22. CHORUS. BEHOLD THE LAMB OF GOD.

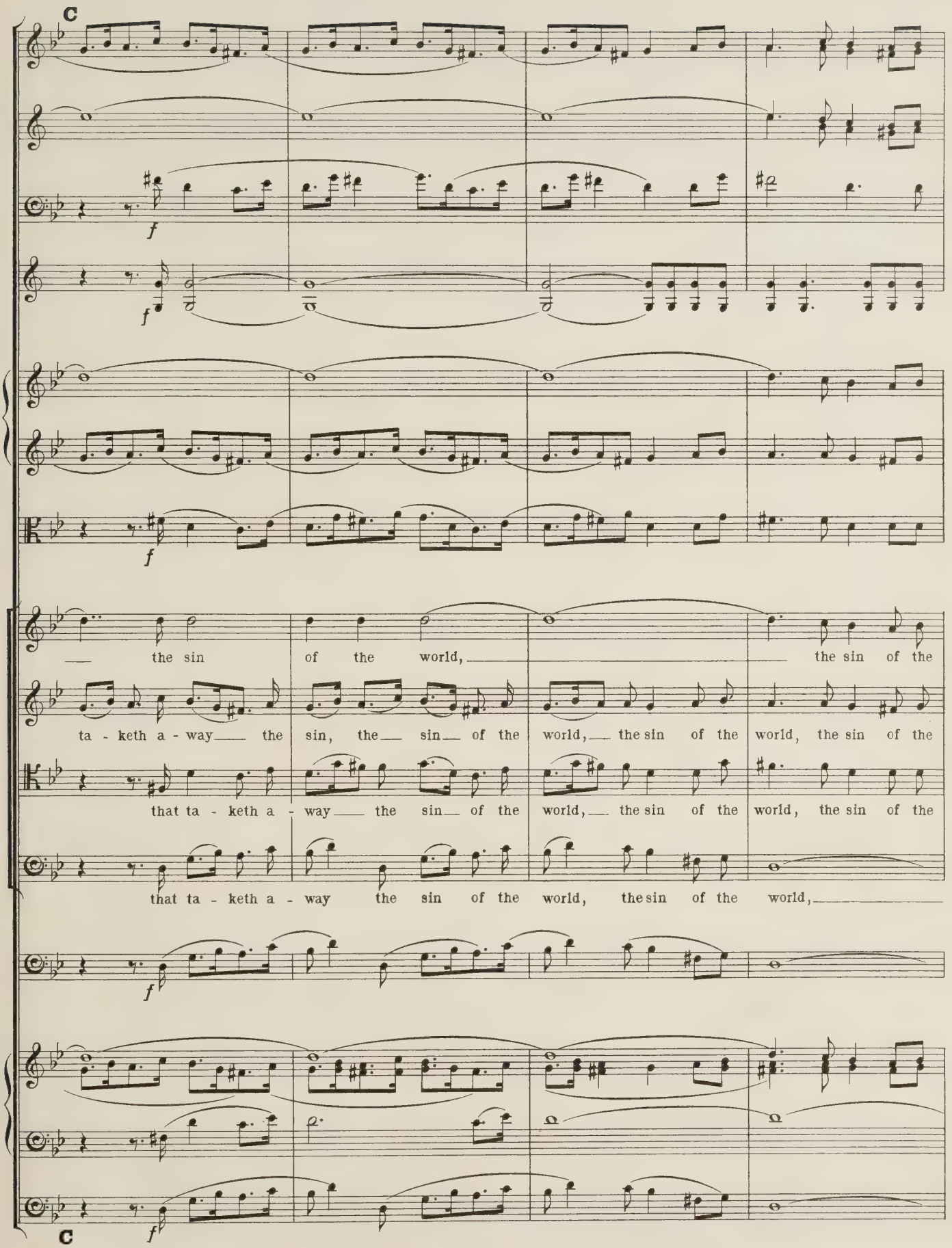


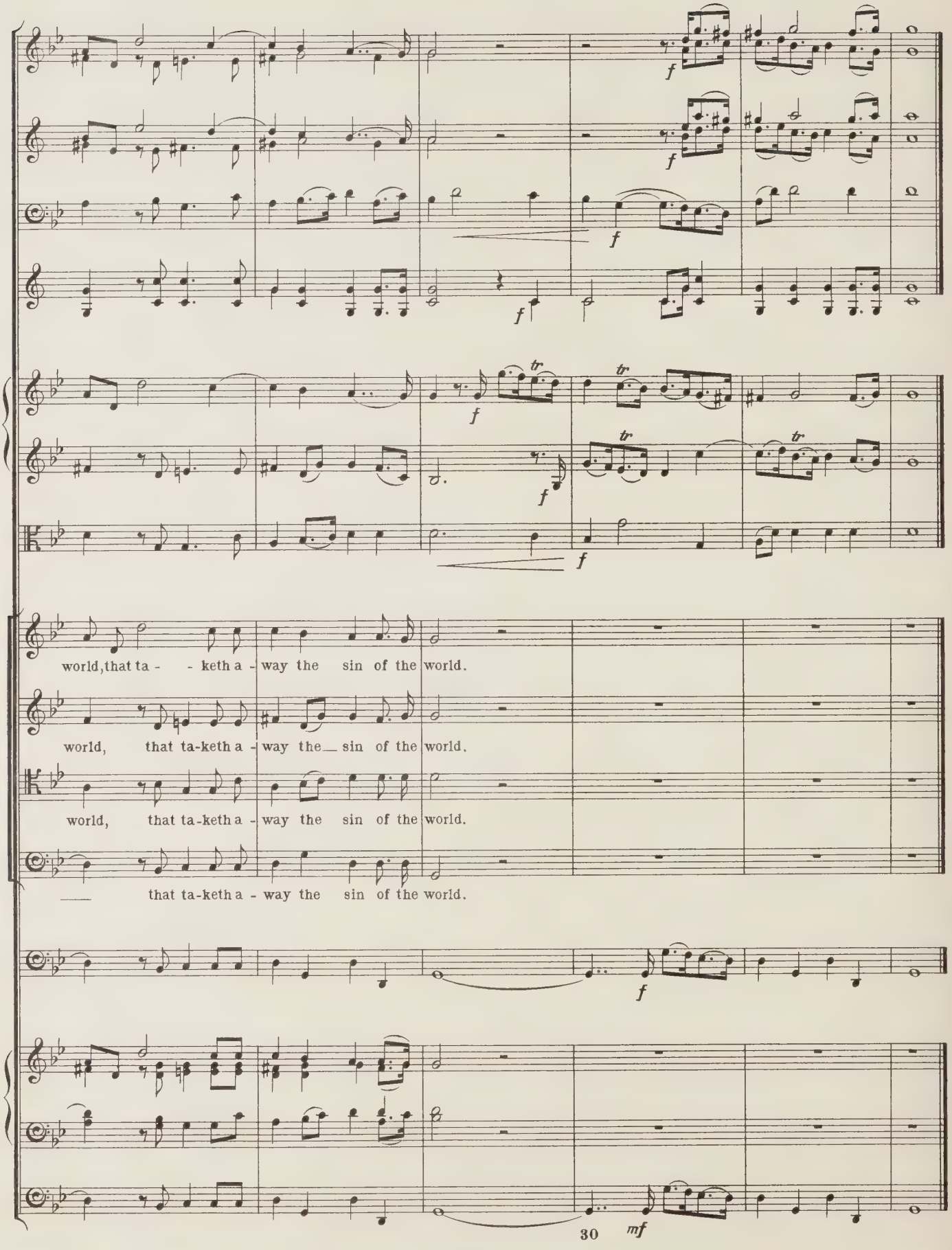

a 2.
cresc.
p
tr
- hold the Lamb of God, be-hold the Lamb of God that ta-keth that ta - keth a-way the
God, be - hold the Lamb of God, the Lamb of God that ta-keth a - way the sin
Be - hold the Lamb of God, the Lamb of God that ta - keth a-way the
Behold the Lamb of God, be-hold the Lamb of God that ta - keth a-way the


A
a 2.
sin of the world, be-hold the Lamb of God, the Lamb of God, be - hold the Lamb of God that
of the world, be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of God, the Lamb of God that
sin of the world, be-hold the Lamb of God, be-hold the Lamb of God, be - hold the Lamb of God that
sin of the world, be-hold the Lamb of God that
10
A

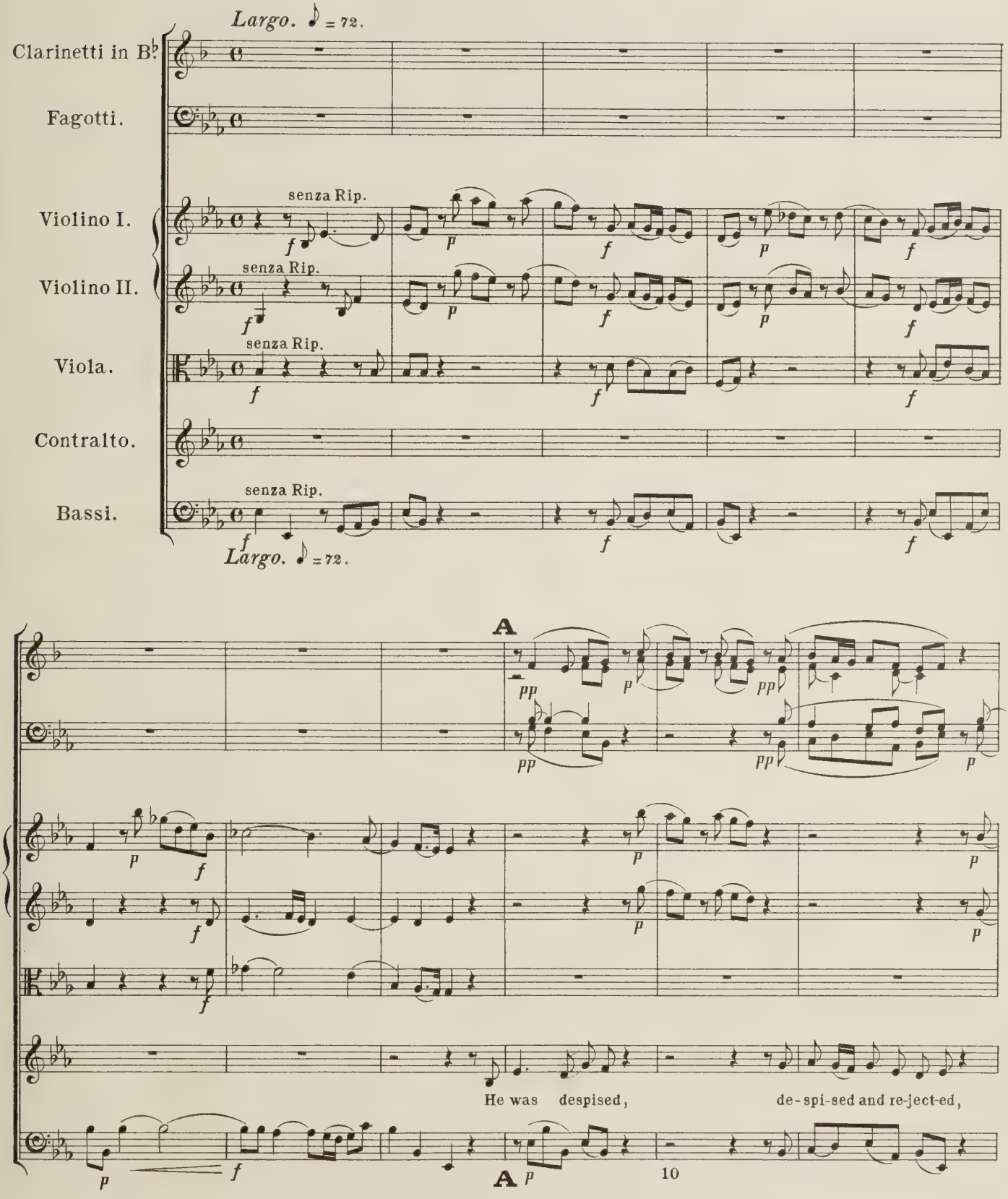

B
f
ta - keth a - way the sin of the world, of the world, be - hold the Lamb of God, be - hold the Lamb of God that
ta - keth a - way the sin of the world, the sin of the world, be - hold the Lamb of God, the Lamb of God
ta - keth a - way the sin of the world, the sin of the world, be - hold the Lamb of God, the Lamb of God
ta - keth a - way the sin of the world, the sin of the world, be - hold the Lamb of God, the Lamb of God
p
B

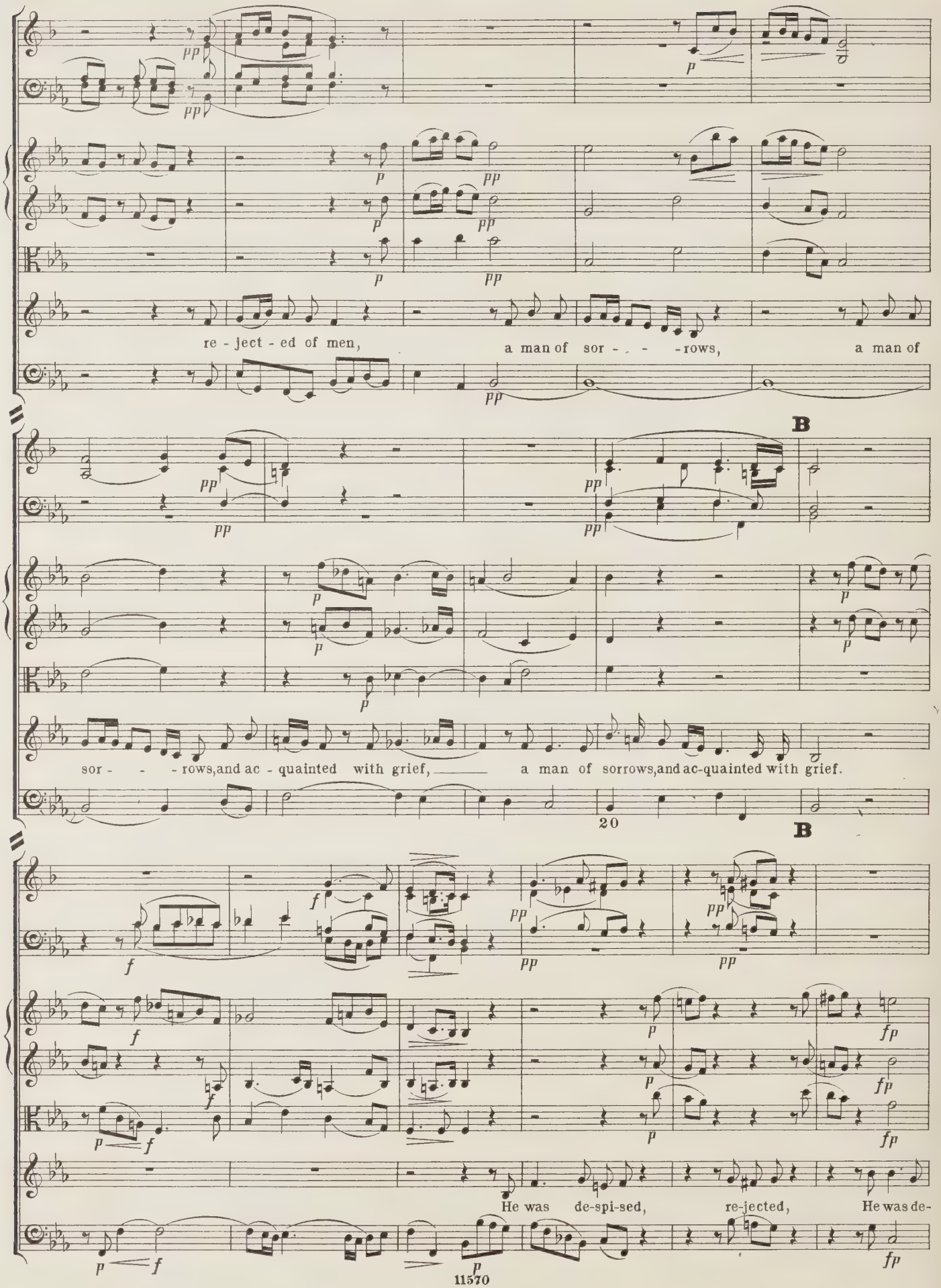

a 2.
a 2.
a 2.
f
f
ta-keth a - way the sin of the world,
that ta-keth a - way
that ta - keth a - way the sin, the sin of the world, the sin of the world, that
that ta - keth a-way the sin of the world, the sin of the world,
that ta - keth a - way the sin of the world, the sin of the world,
f

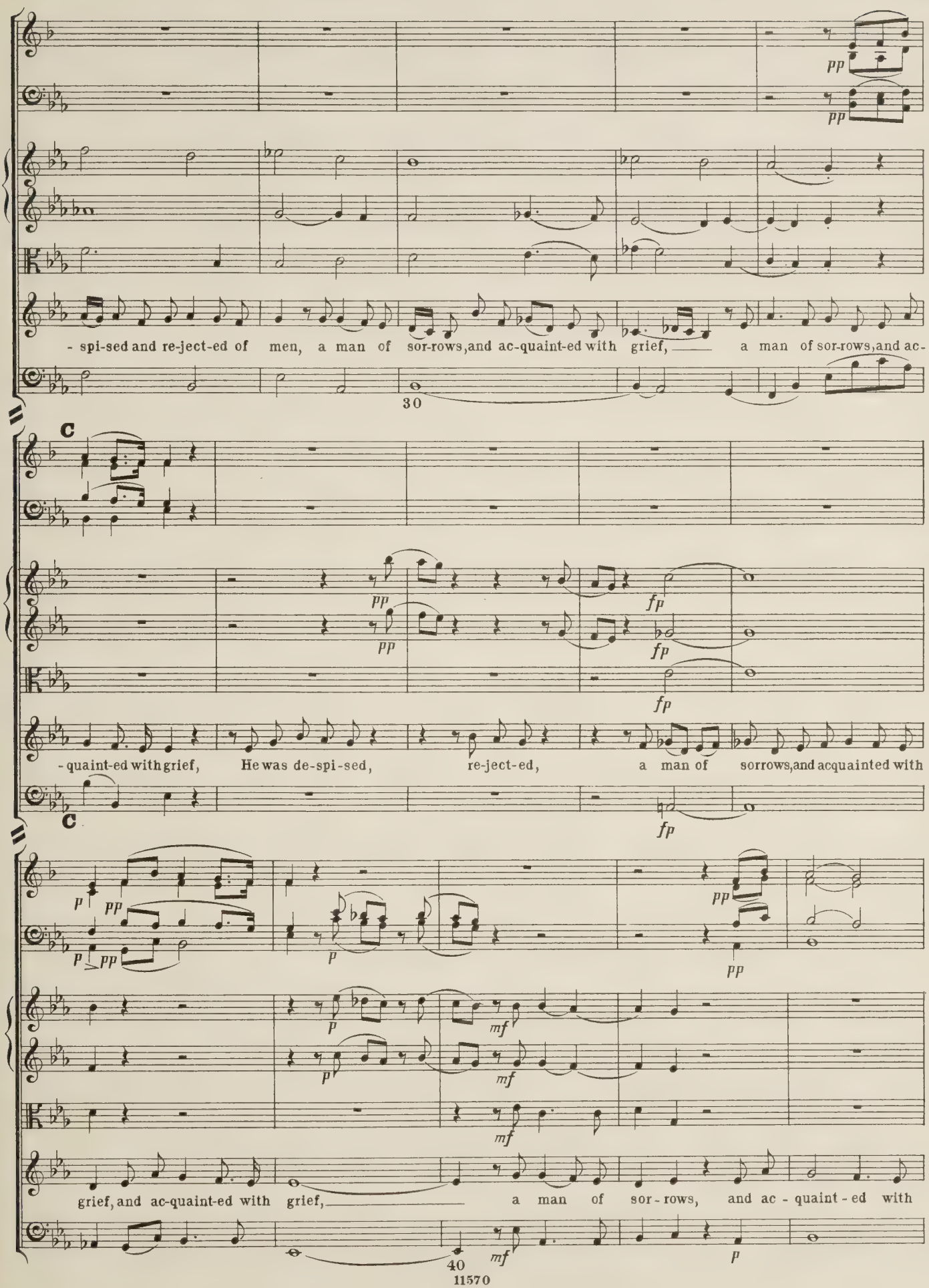

C
f
f
f
the sin of the world, the sin of the
ta - keth a - way the sin, the sin of the world, the sin of the world, the sin of the
that ta - keth a - way the sin of the world, the sin of the world, the sin of the
that ta - keth a - way the sin of the world, the sin of the world,
f
f
C

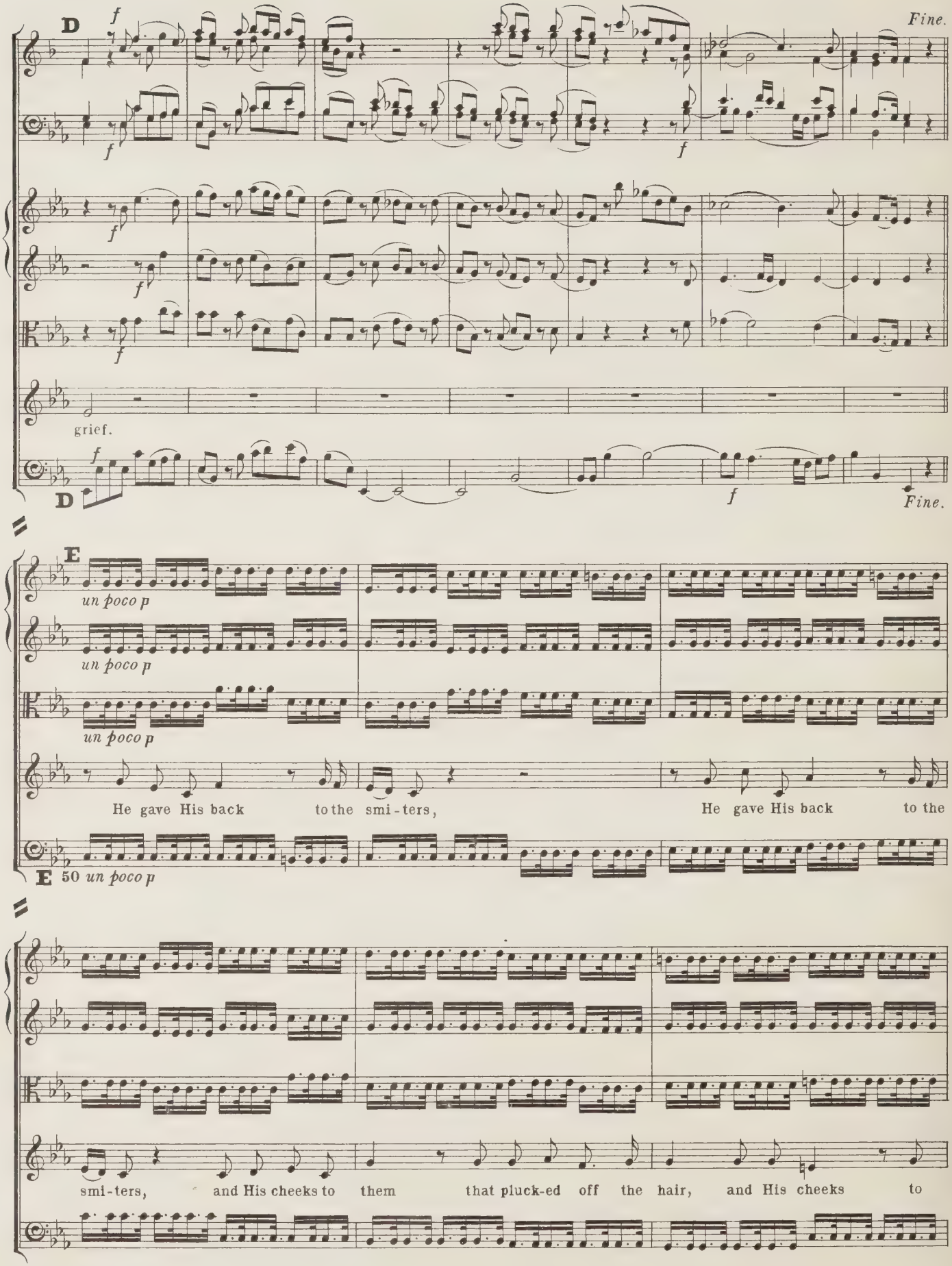

world, that ta - - keth a - way the sin of the world.
world, that ta-keth a - way the sin of the world.
world, that ta-keth a - way the sin of the world.
that ta-keth a - way the sin of the world.
30
mf

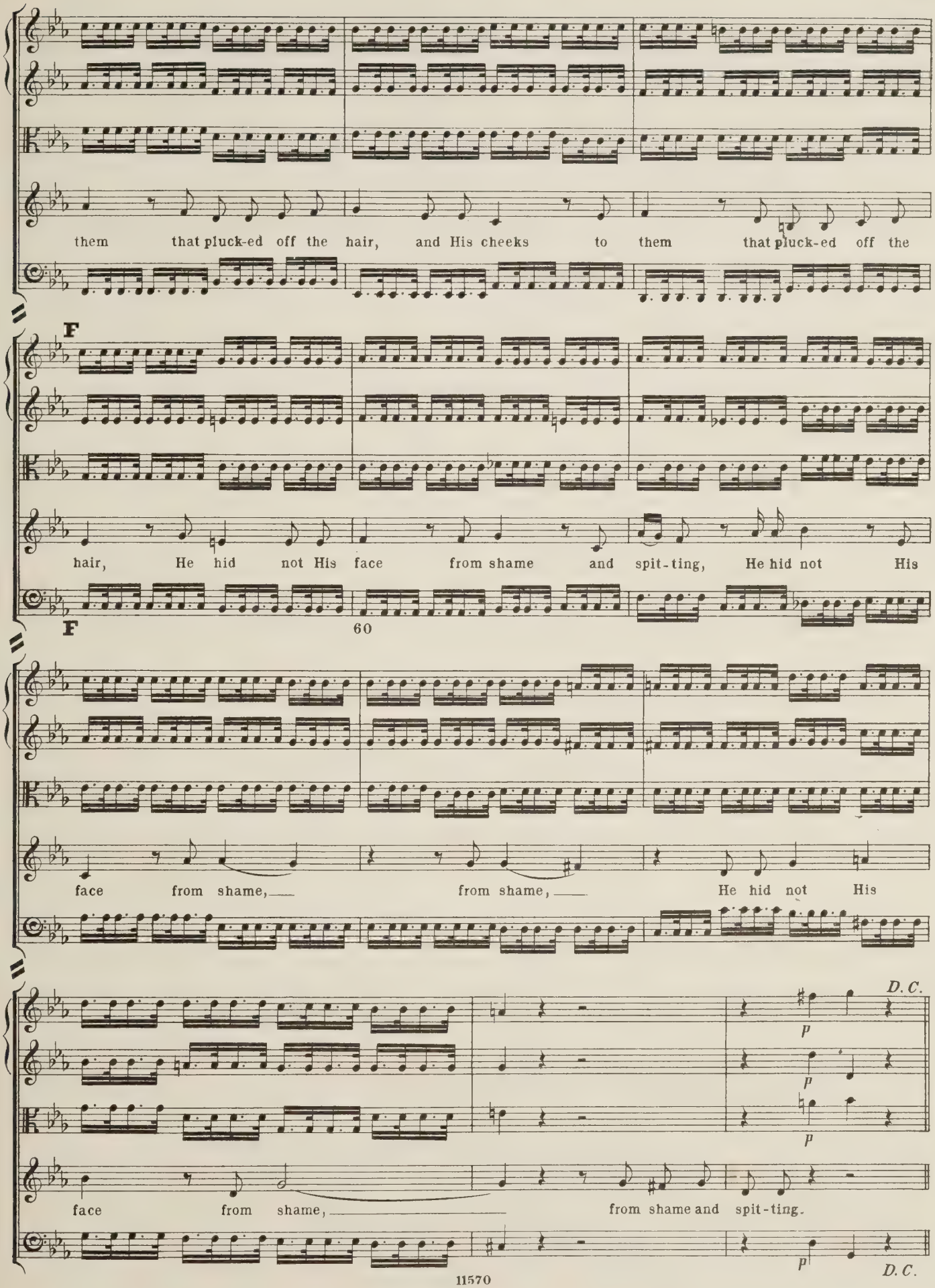
Nº 23. AIR. HE WAS DESPISED.



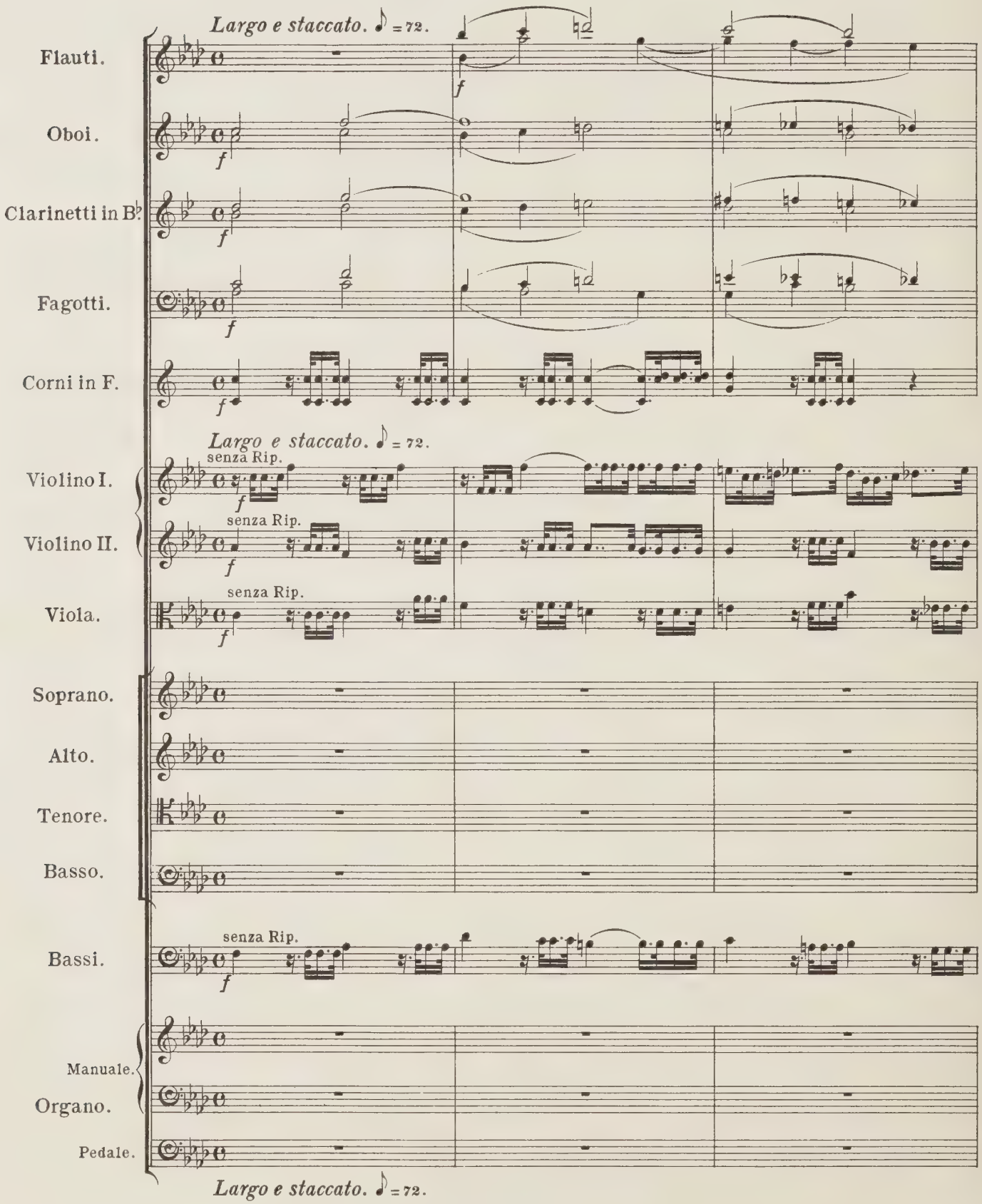

re - ject - ed of men,
a man of sor - - - -rows,
a man of
B
sor - - - -rows, and ac - quainted with grief,
a man of sorrows, and ac-quainted with grief.
20
B
He was de-spi-sed,
re-jected,
He was de-

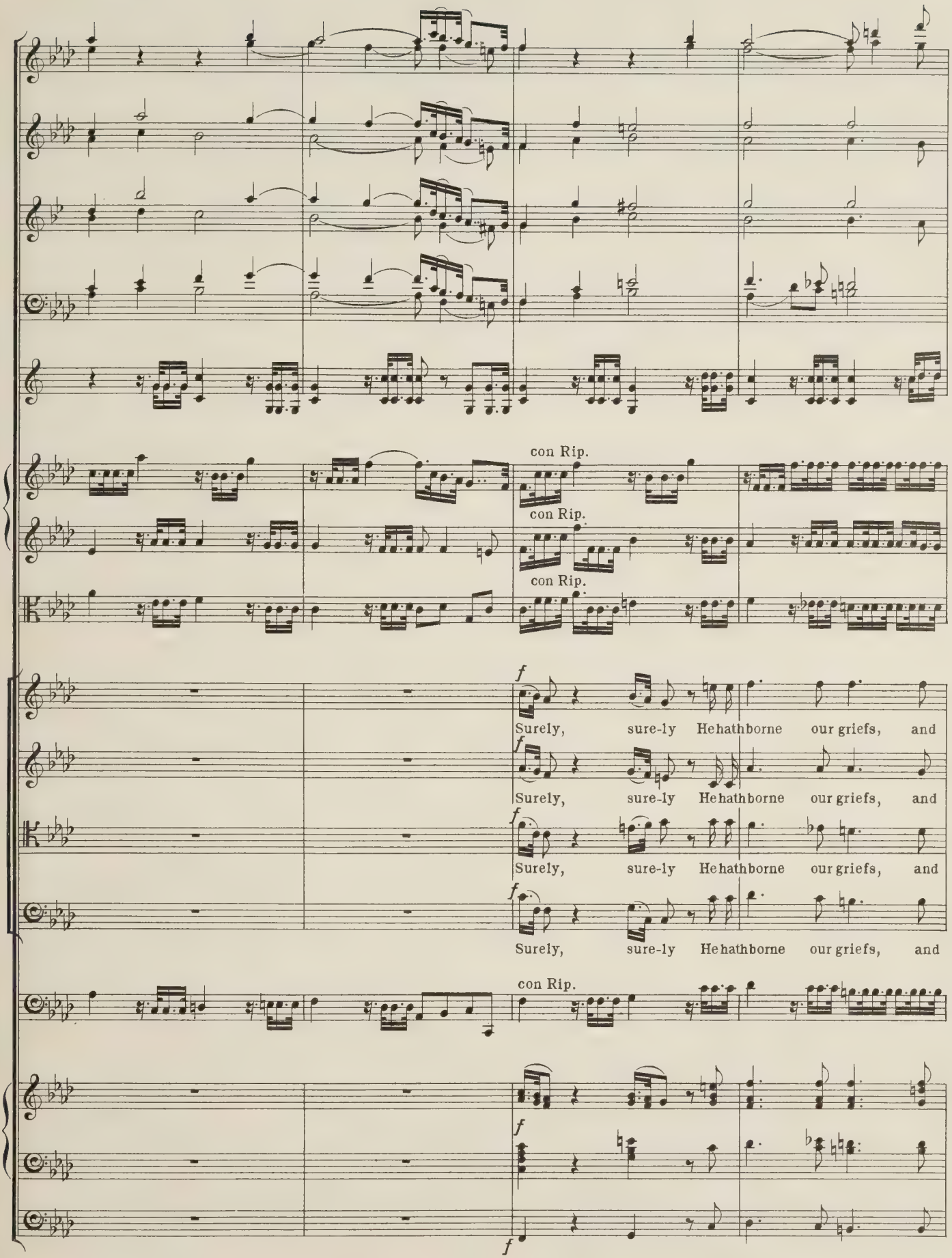

pp
pp
- spi-sed and re-ject-ed of men, a man of sor-rows, and ac-quaint-ed with grief, a man of sor-rows, and ac-
30
C
pp
pp
fp
fp
fp
-quaint-ed with grief, He was de-spi-sed, re-ject-ed, a man of sorrows, and acquainted with
C
p
pp
p
pp
pp
p
p
mf
mf
mf
grief, and ac-quaint-ed with grief, a man of sor-rows, and ac-quaint-ed with
40
mf
p

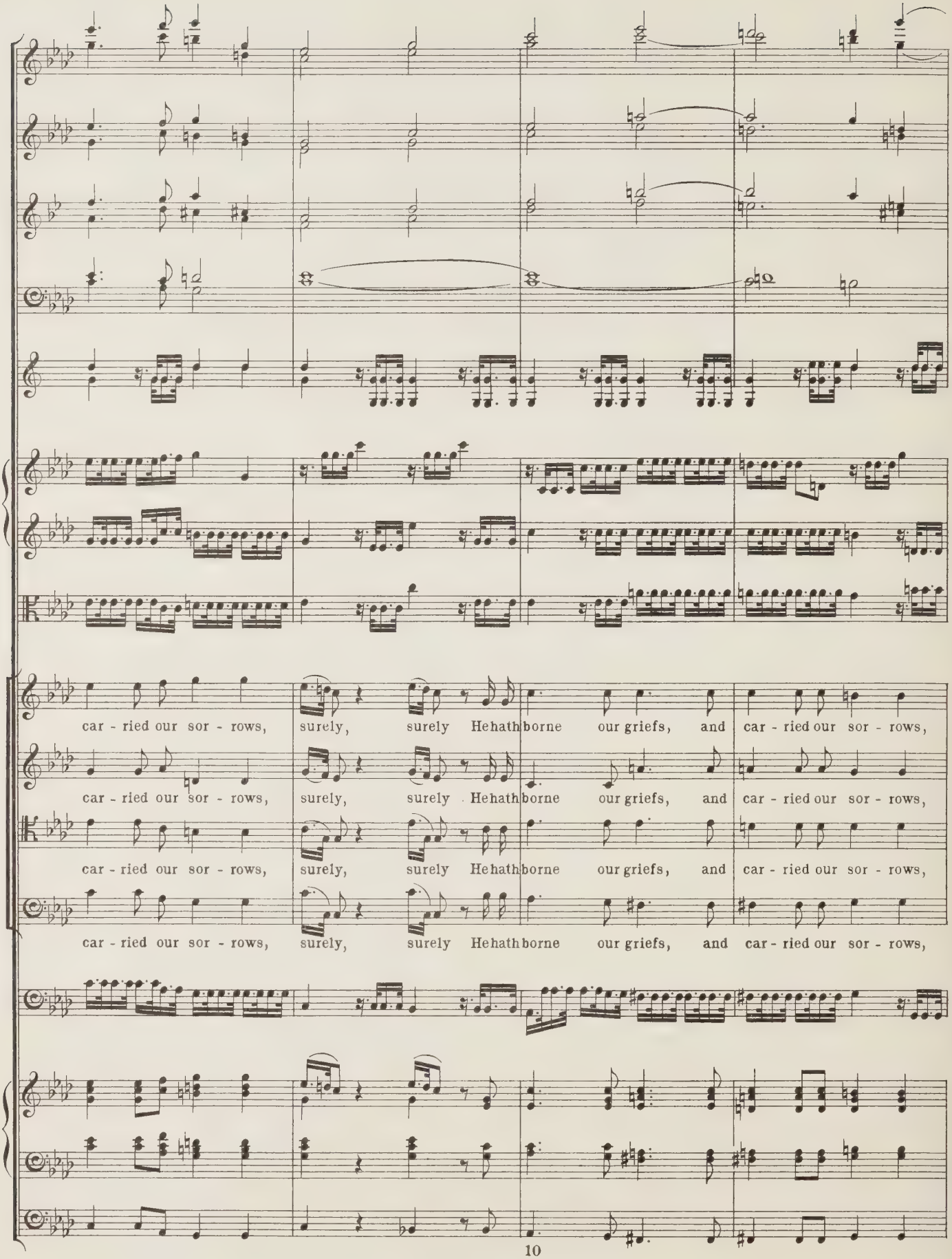

D
f
Fine.
grief.
D
Fine.
E
un poco p
He gave His back to the smi-ters, He gave His back to the
E 50 un poco p
smi-ters, and His cheeks to them that pluck-ed off the hair, and His cheeks to

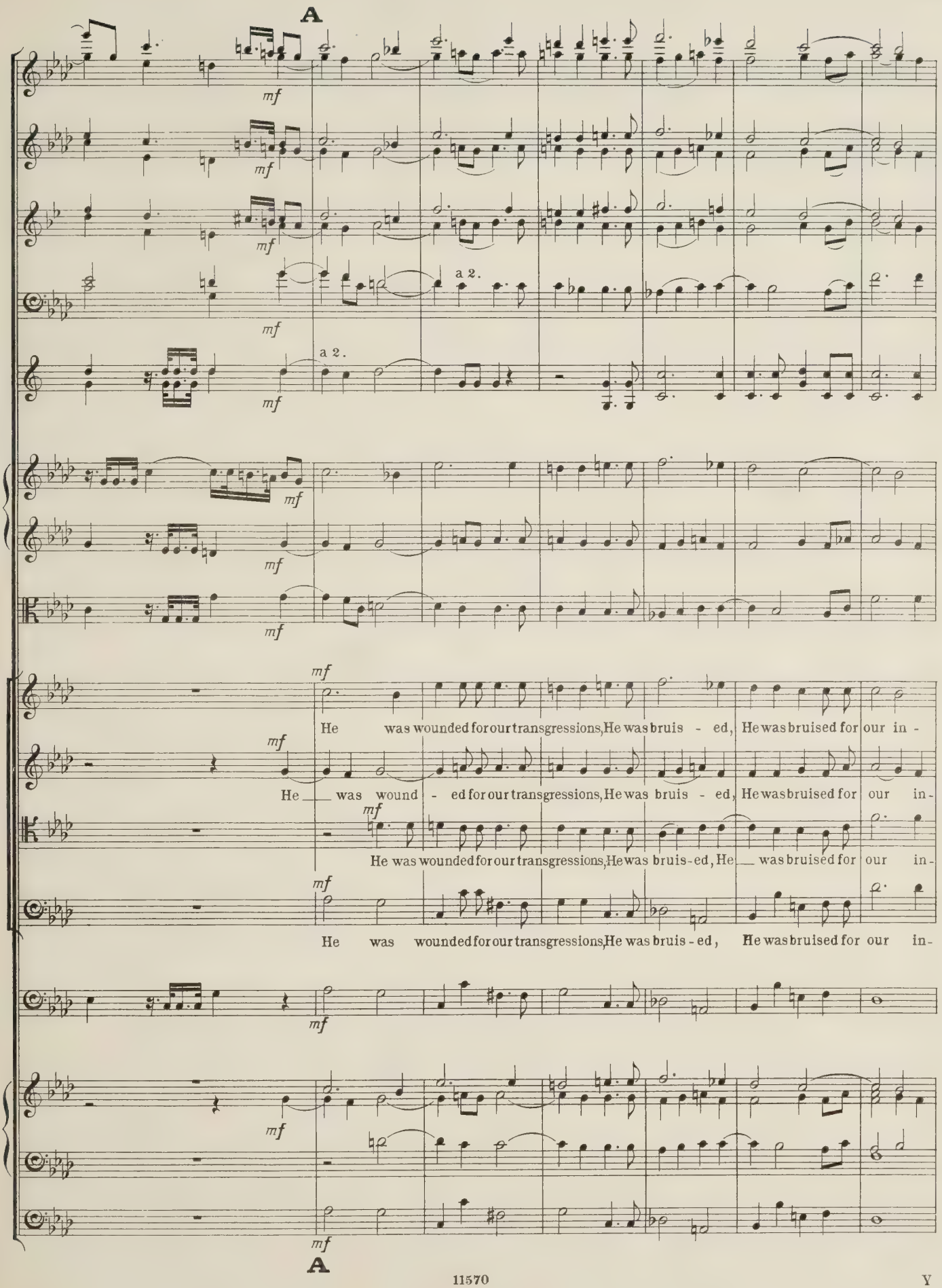

them that pluck-ed off the hair, and His cheeks to them that pluck-ed off the
F
hair, He hid not His face from shame and spit-ting, He hid not His
F
60
face from shame, from shame, He hid not His
D. C.
p
p
p
face from shame, from shame and spit-ting.
p
D. C.

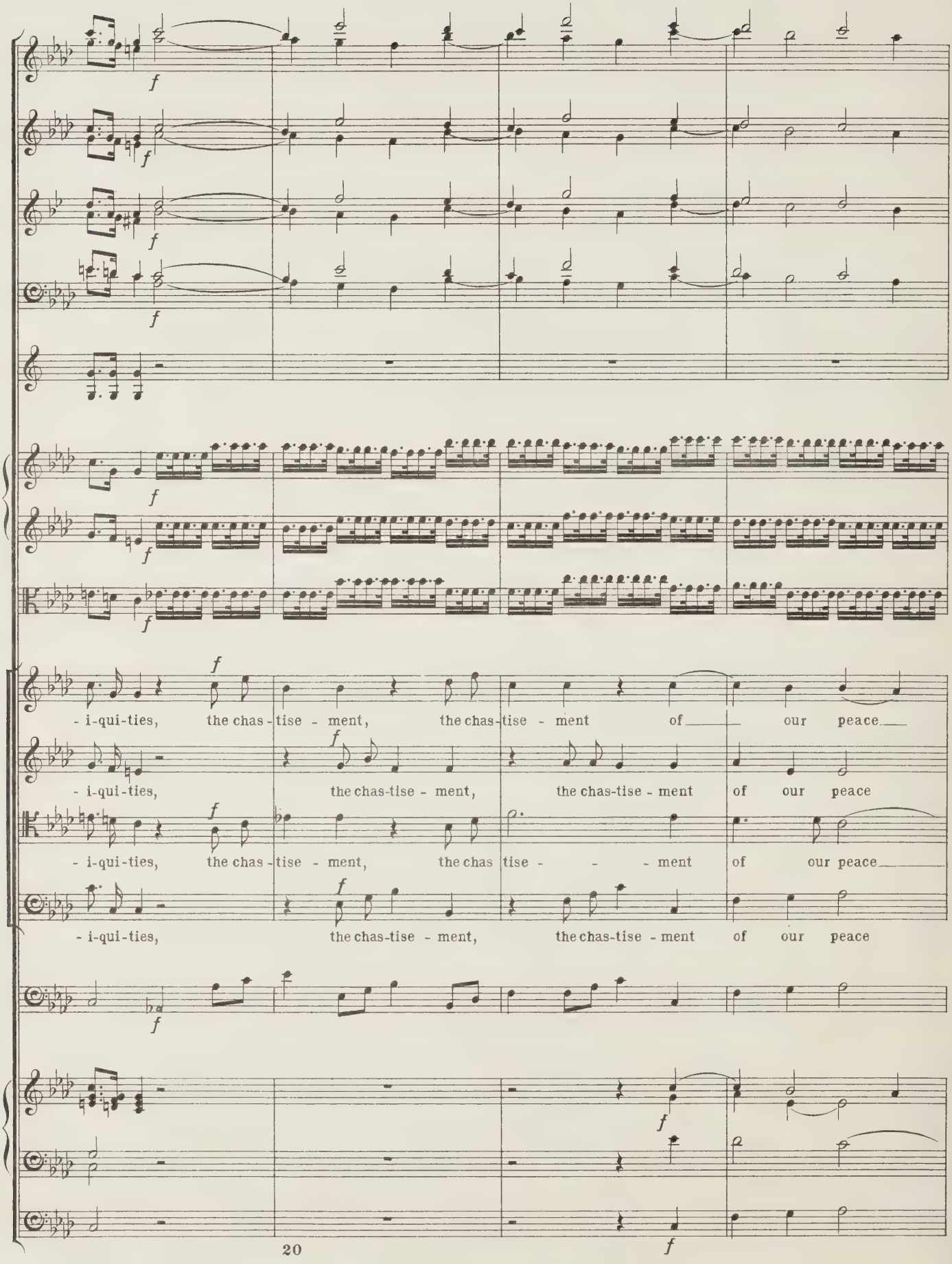
Nº 24. CHORUS. SURELY HE HATH BORNE OUR GRIEFS.

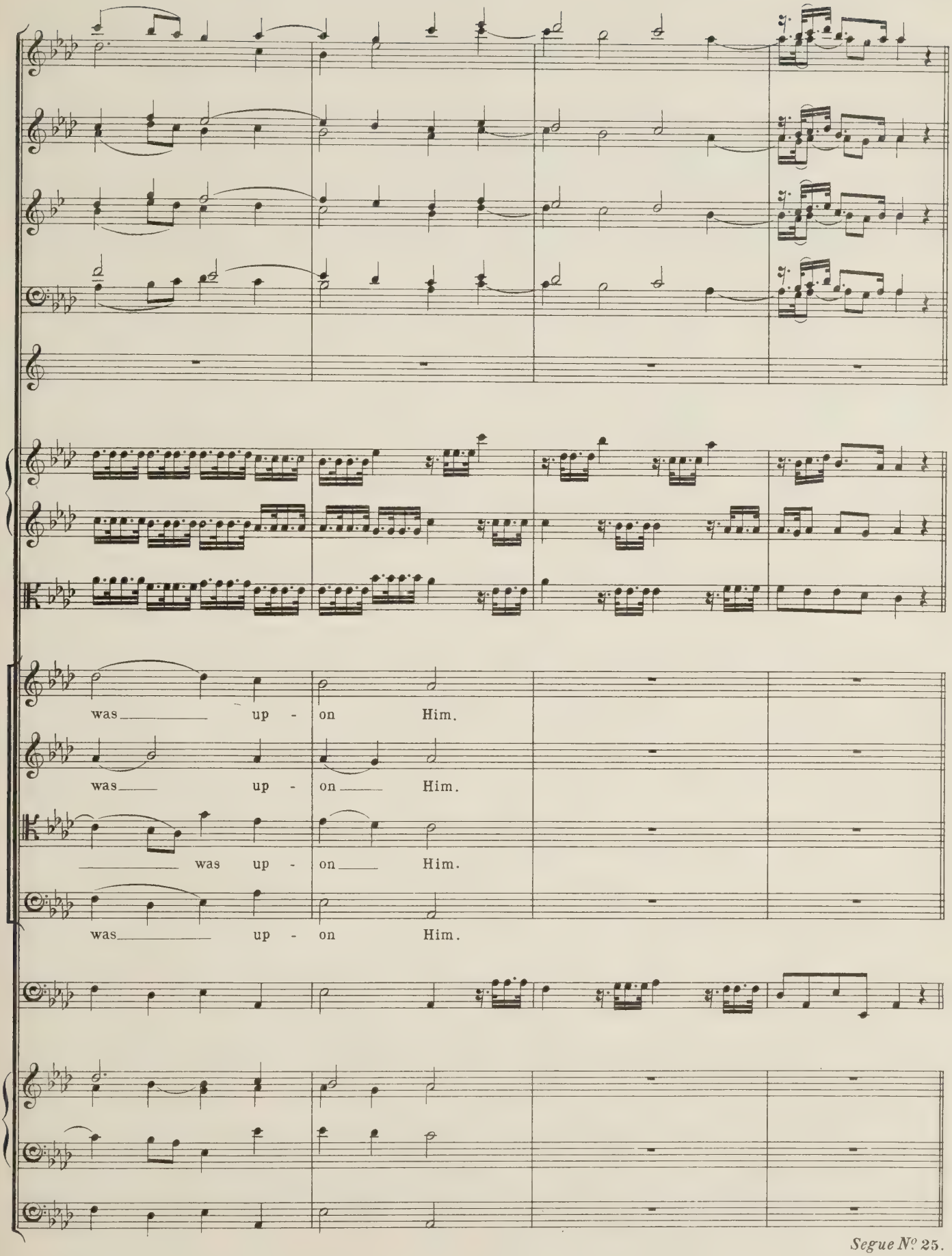



con Rip.
con Rip.
con Rip.
f
Surely, sure-ly He hath borne our griefs, and
f
Surely, sure-ly He hath borne our griefs, and
f
Surely, sure-ly He hath borne our griefs, and
f
Surely, sure-ly He hath borne our griefs, and
con Rip.
f
f


car - ried our sor - rows, surely, surely He hath borne our griefs, and car - ried our sor - rows,
car - ried our sor - rows, surely, surely He hath borne our griefs, and car - ried our sor - rows,
car - ried our sor - rows, surely, surely He hath borne our griefs, and car - ried our sor - rows,
car - ried our sor - rows, surely, surely He hath borne our griefs, and car - ried our sor - rows,

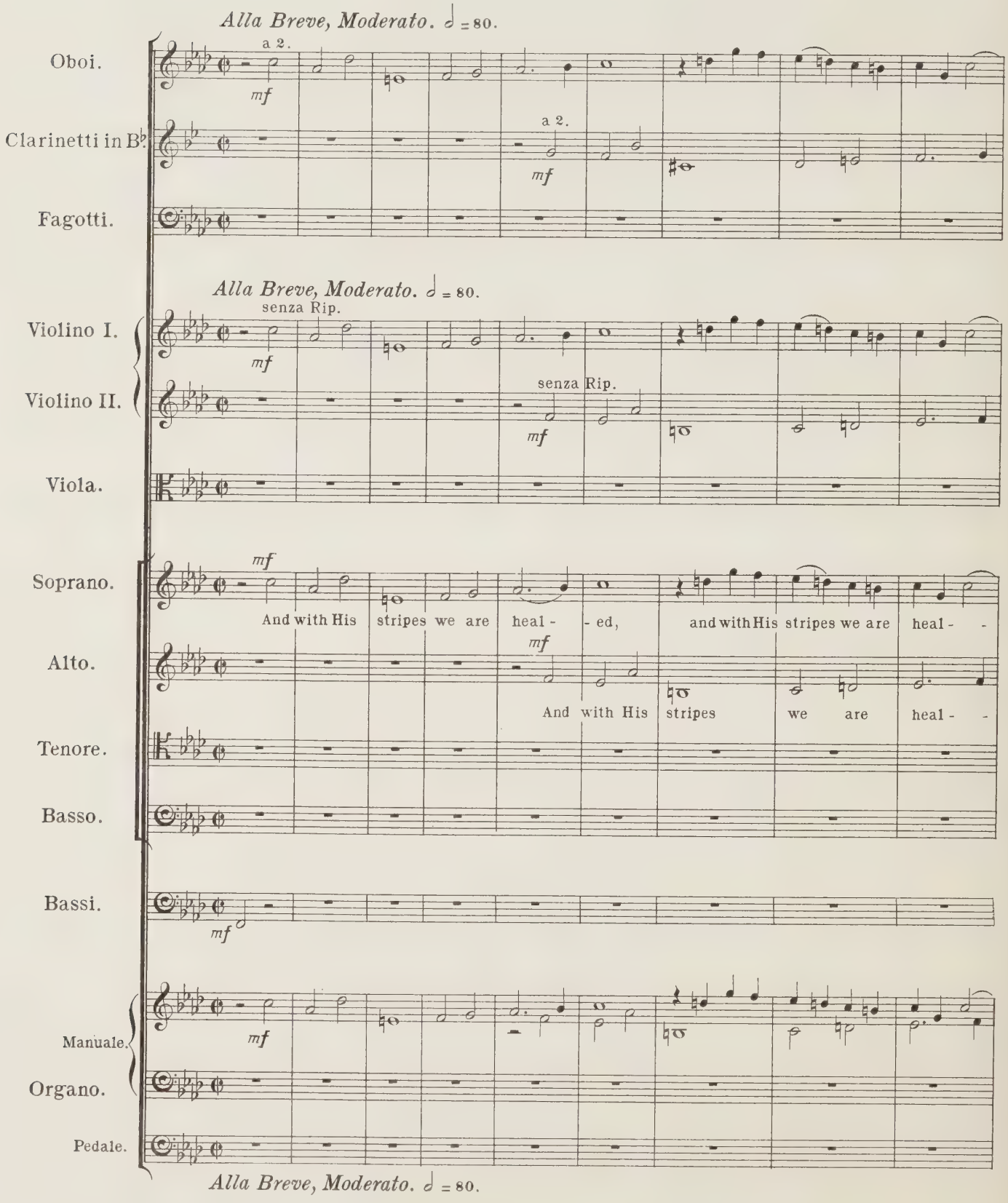

A
mf
a 2.
He was wounded for our transgressions, He was bruis - ed, He was bruised for our in -
He was wound - ed for our transgressions, He was bruis - ed, He was bruised for our in -
He was wounded for our transgressions, He was bruis-ed, He was bruised for our in -
He was wounded for our transgressions, He was bruis - ed, He was bruised for our in -
A

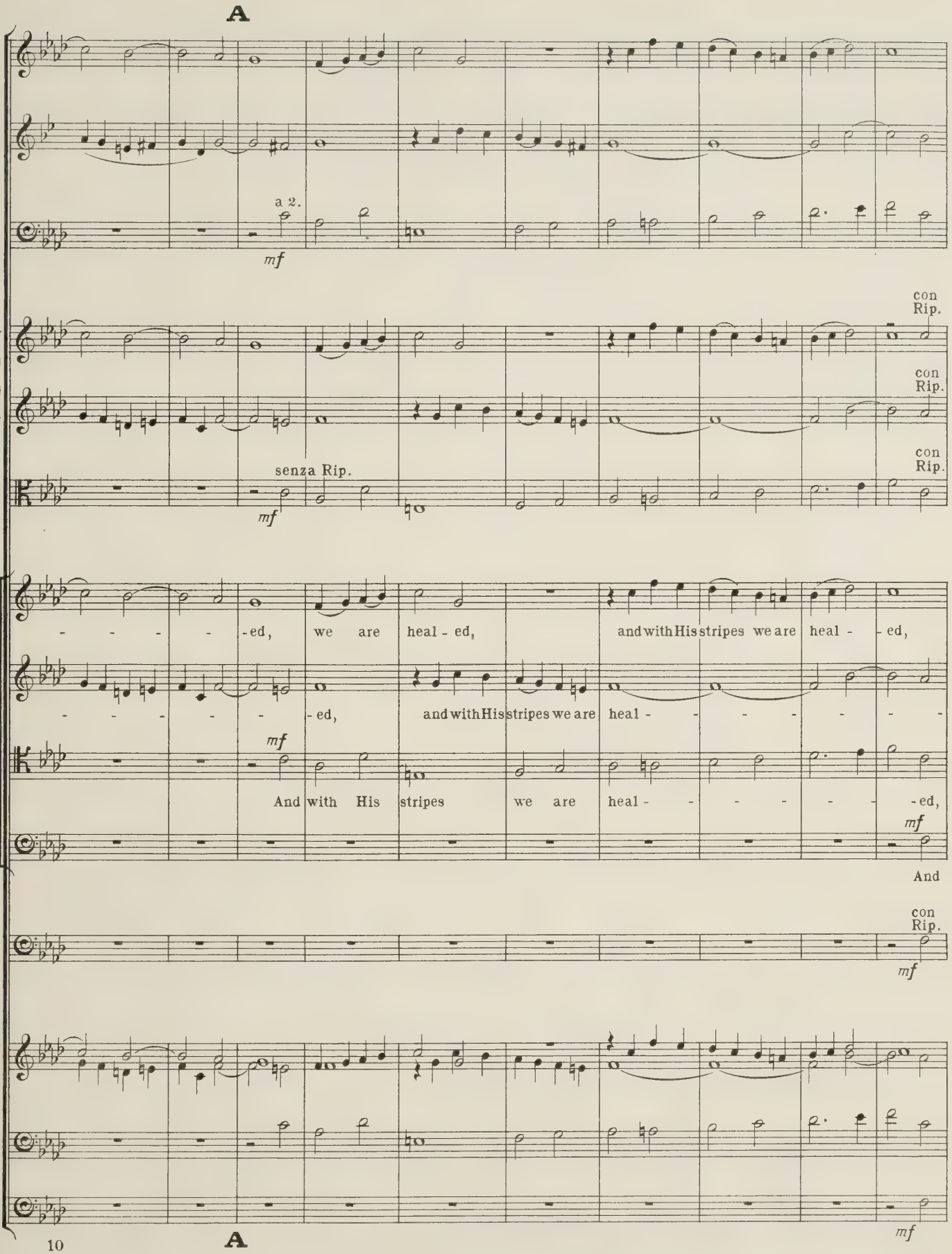

f
- i-qui-ties, the chas - tise - ment, the chas-tise - ment of our peace
- i-qui-ties, the chas-tise - ment, the chas-tise - ment of our peace
- i-qui-ties, the chas - tise - ment, the chas tise - - - ment of our peace
- i-qui-ties, the chas-tise - ment, the chas-tise - ment of our peace
20

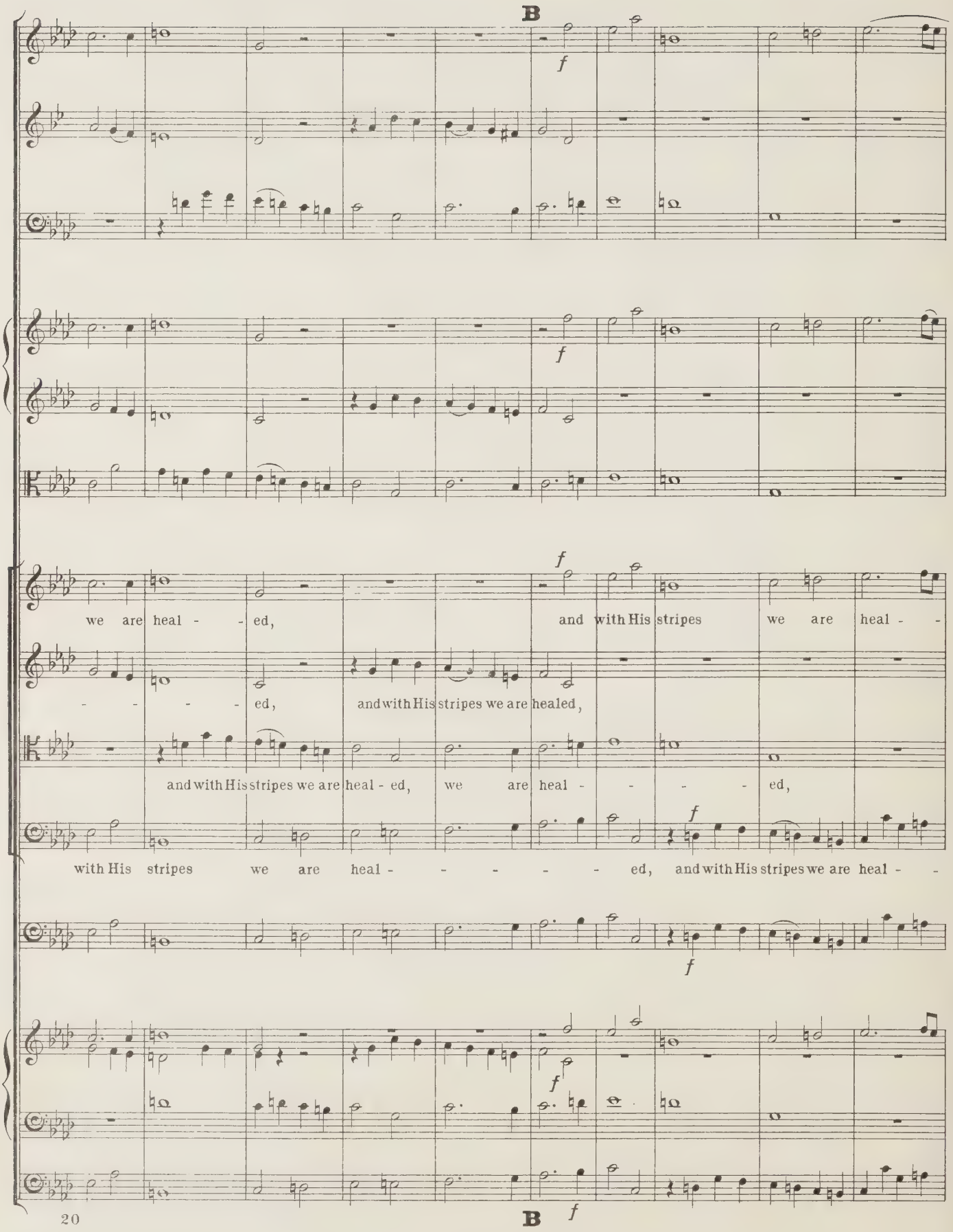


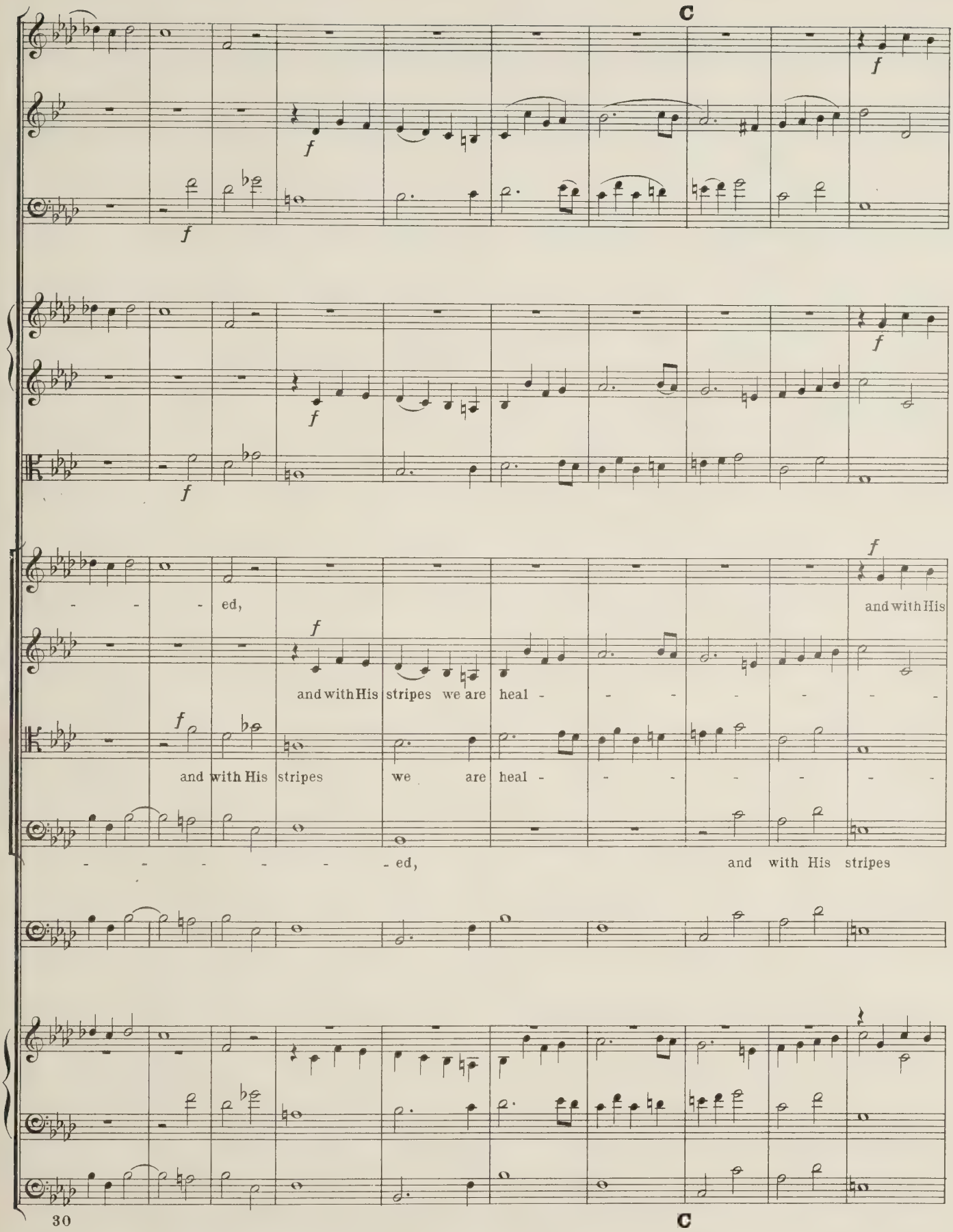
Segue N° 25.

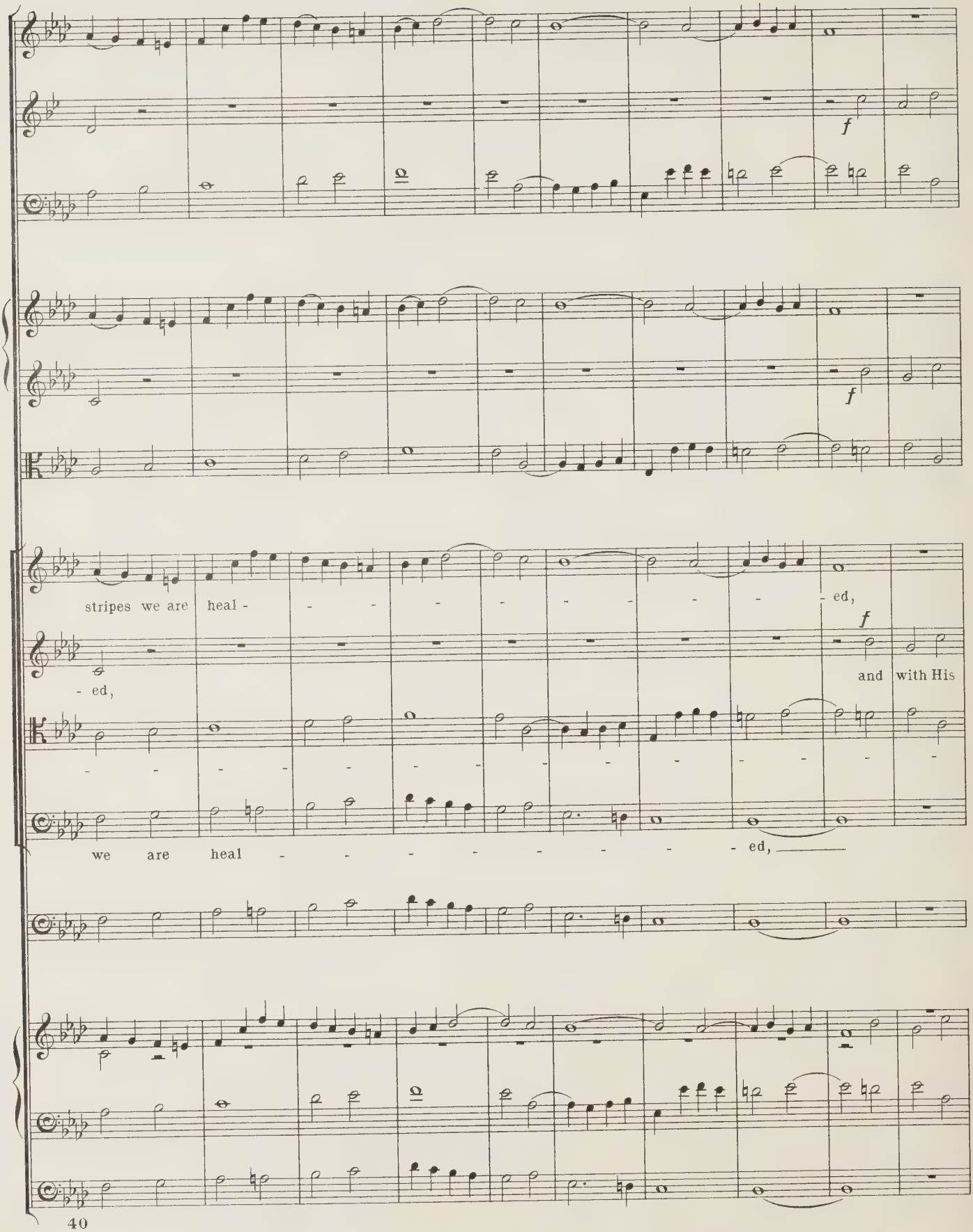
Nº 25. CHORUS. AND WITH HIS STRIPES WE ARE HEALED.

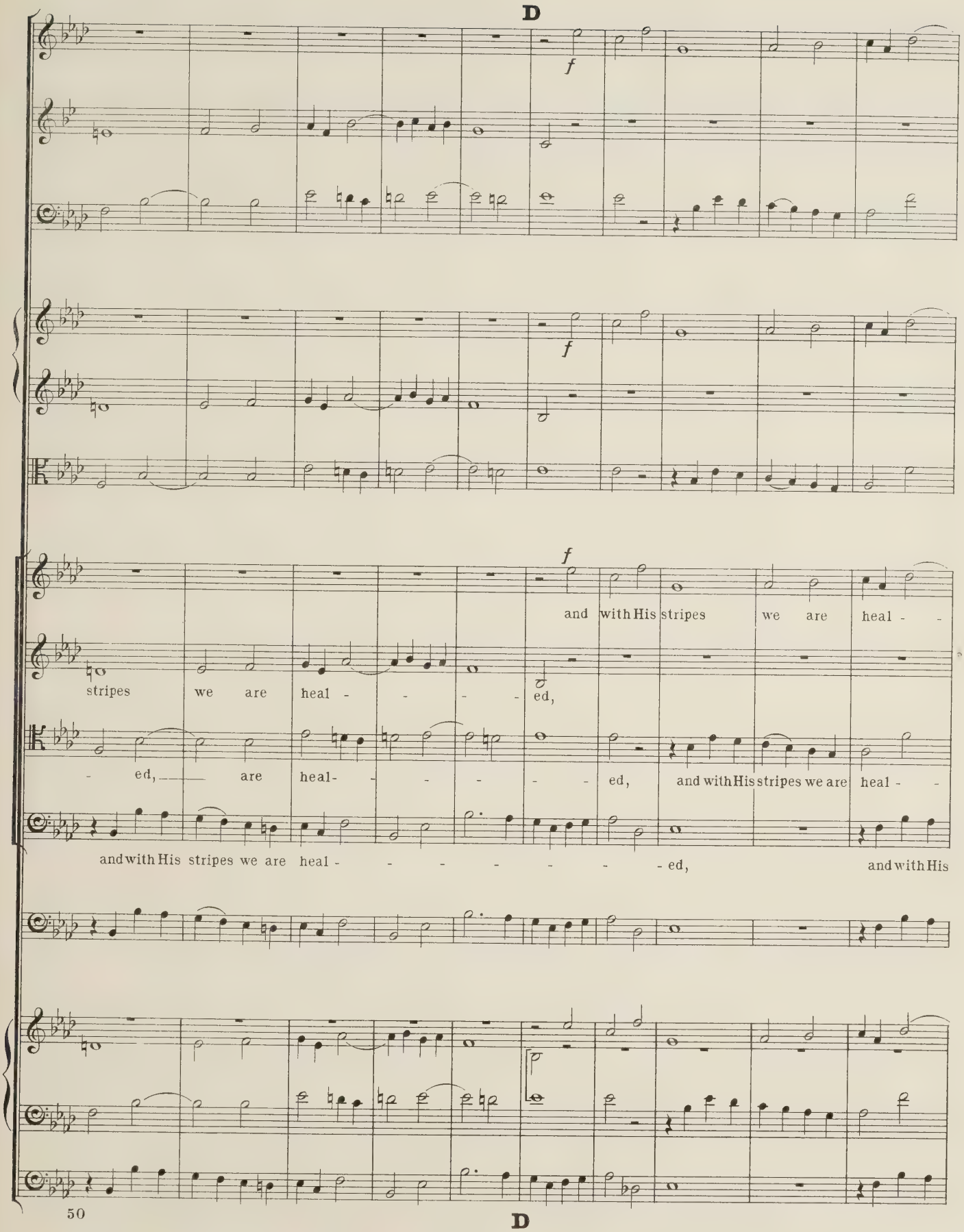


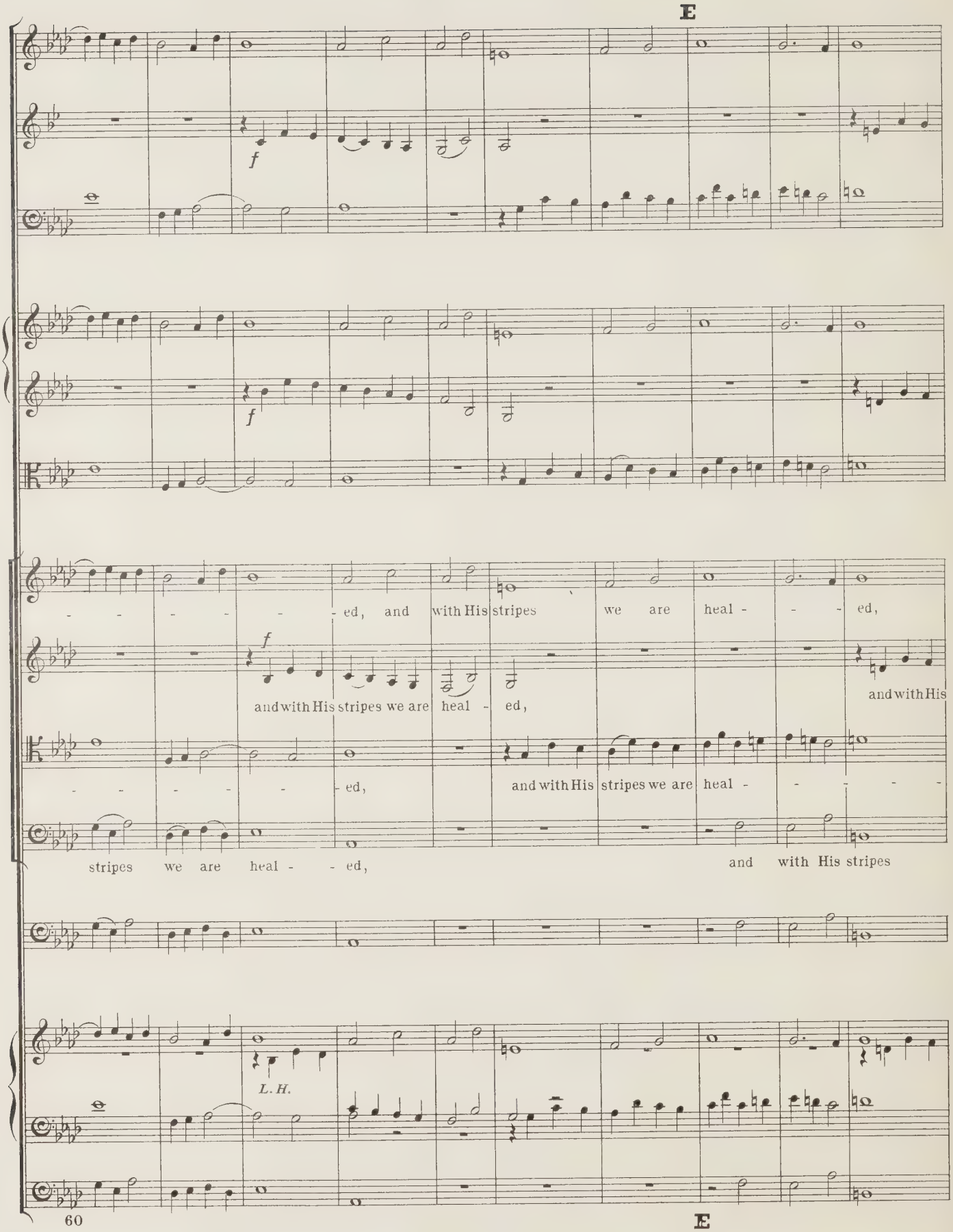

A
a 2.
mf
con Rip.
con Rip.
con Rip.
senza Rip.
mf
-ed, we are heal - ed, and with His stripes we are heal - ed,
-ed, and with His stripes we are heal -
mf
And with His stripes we are heal - ed,
mf
And
con Rip.
mf
mf
10
A

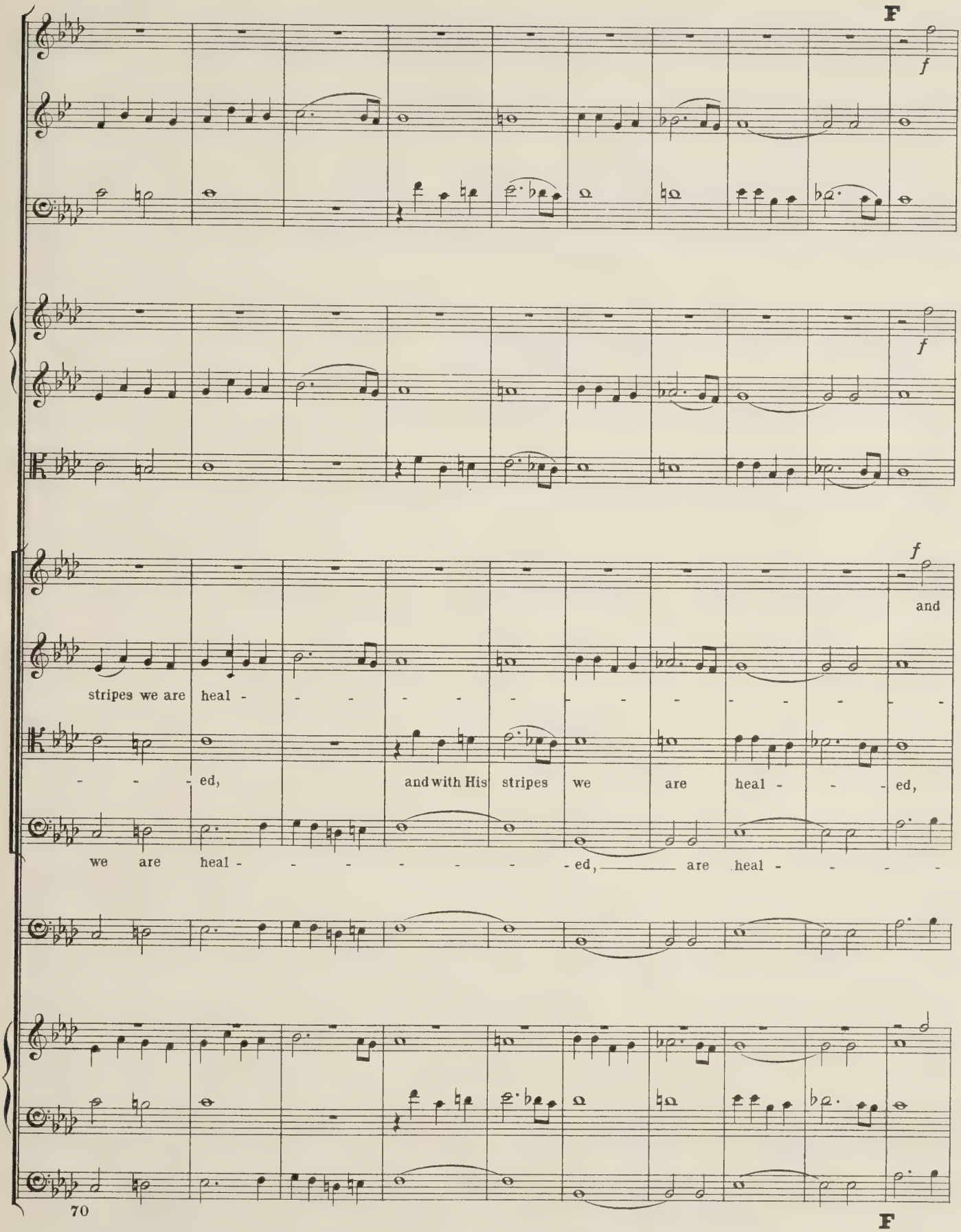

B
f
we are heal - - ed, and with His stripes we are heal - -
- - - - ed, and with His stripes we are healed,
and with His stripes we are heal - ed, we are heal - - - - ed,
with His stripes we are heal - - - - - ed, and with His stripes we are heal - -
20
B
f

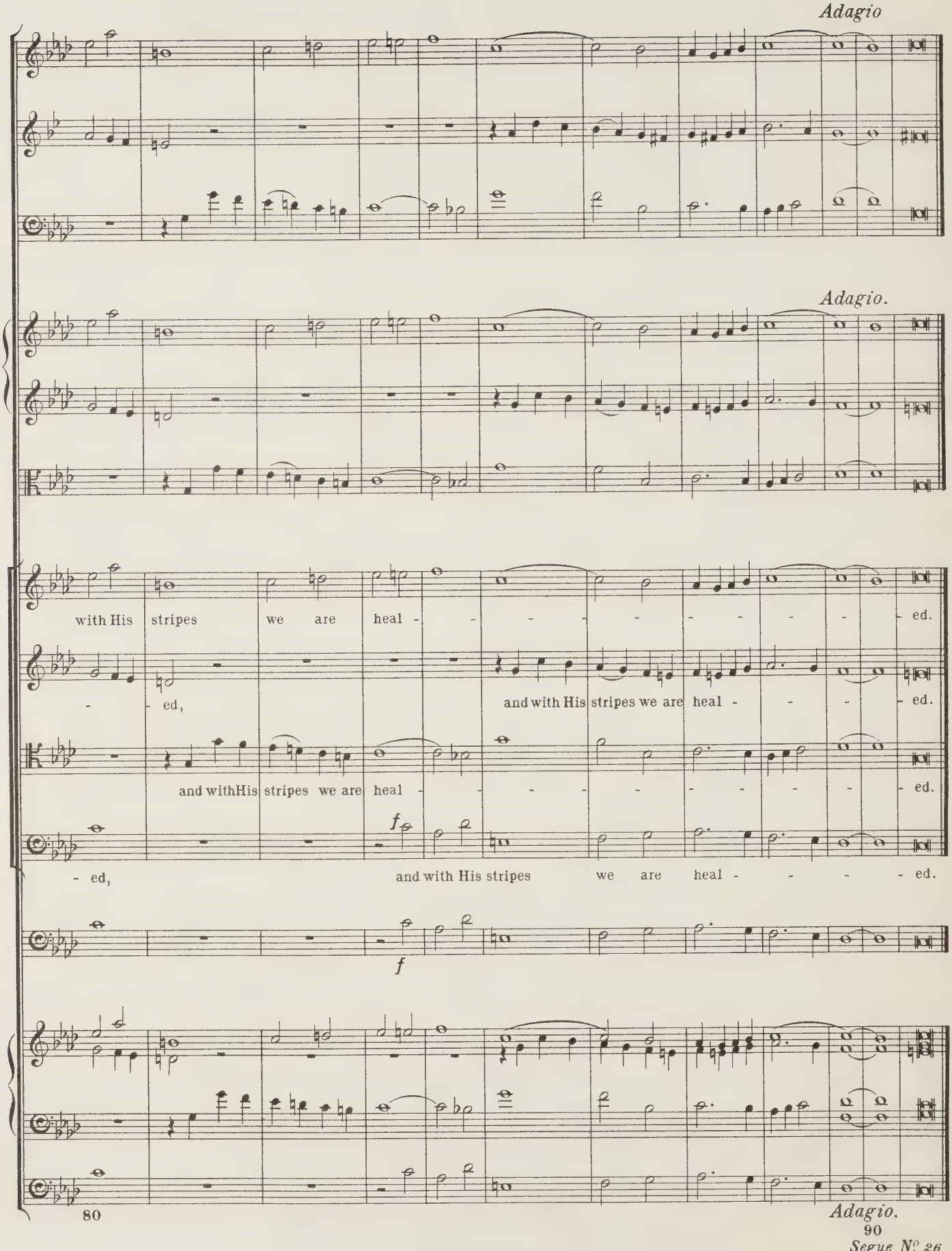

C
f
ed,
and with His stripes we are heal - - - - - - -
and with His stripes we are heal - - - - - - -
- - - - - - ed, and with His stripes
and with His
30
C


f
f
stripes we are heal - - - - - - - - - - ed,
f
- ed,
and with His
we are heal - - - - - - - - - - ed,
40

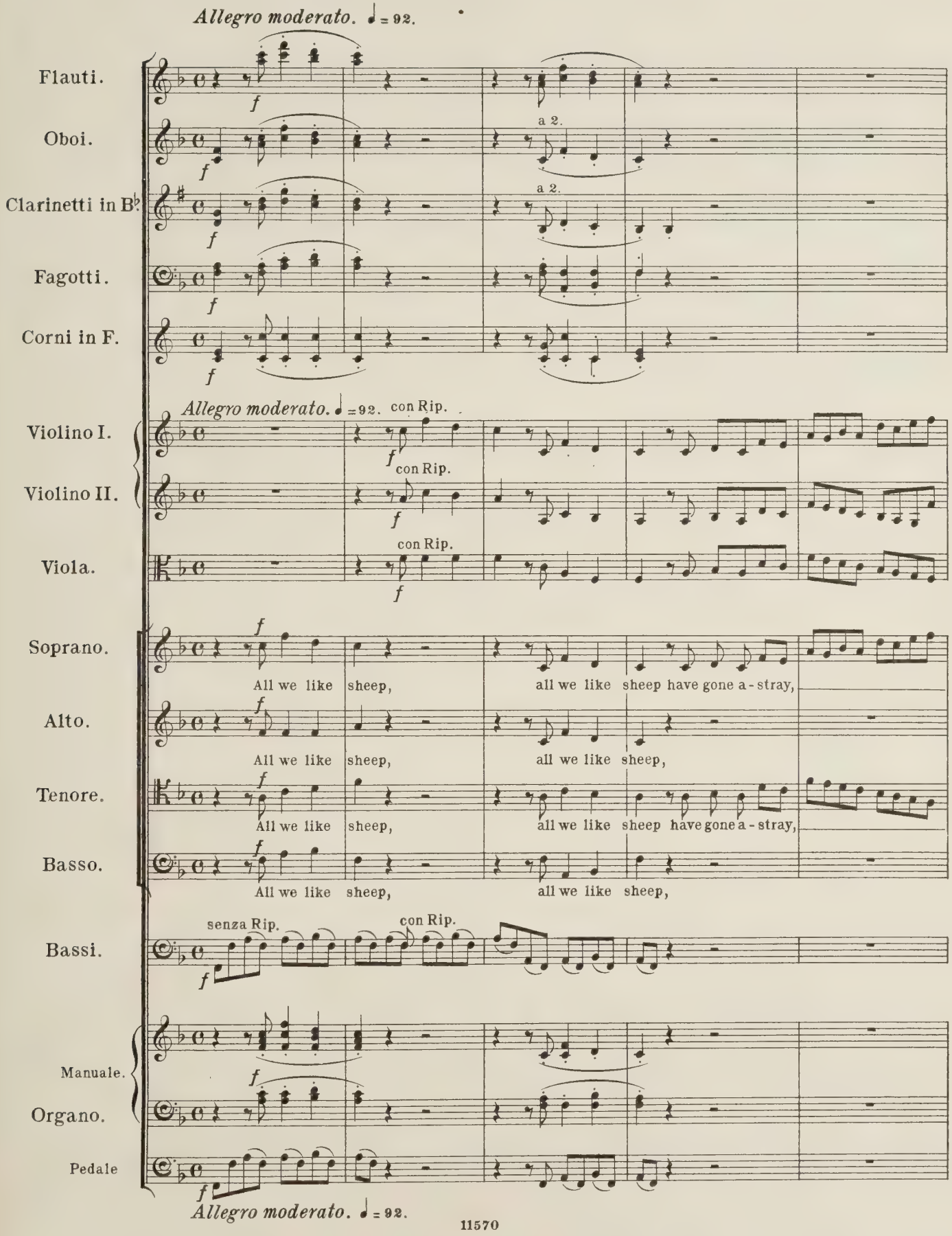

D
f
f
f
and with His stripes we are heal - -
stripes we are heal - - - - ed,
- ed, are heal- - - - - - ed, and with His stripes we are heal - -
and with His stripes we are heal - - - - - - - - ed, and with His
50
D

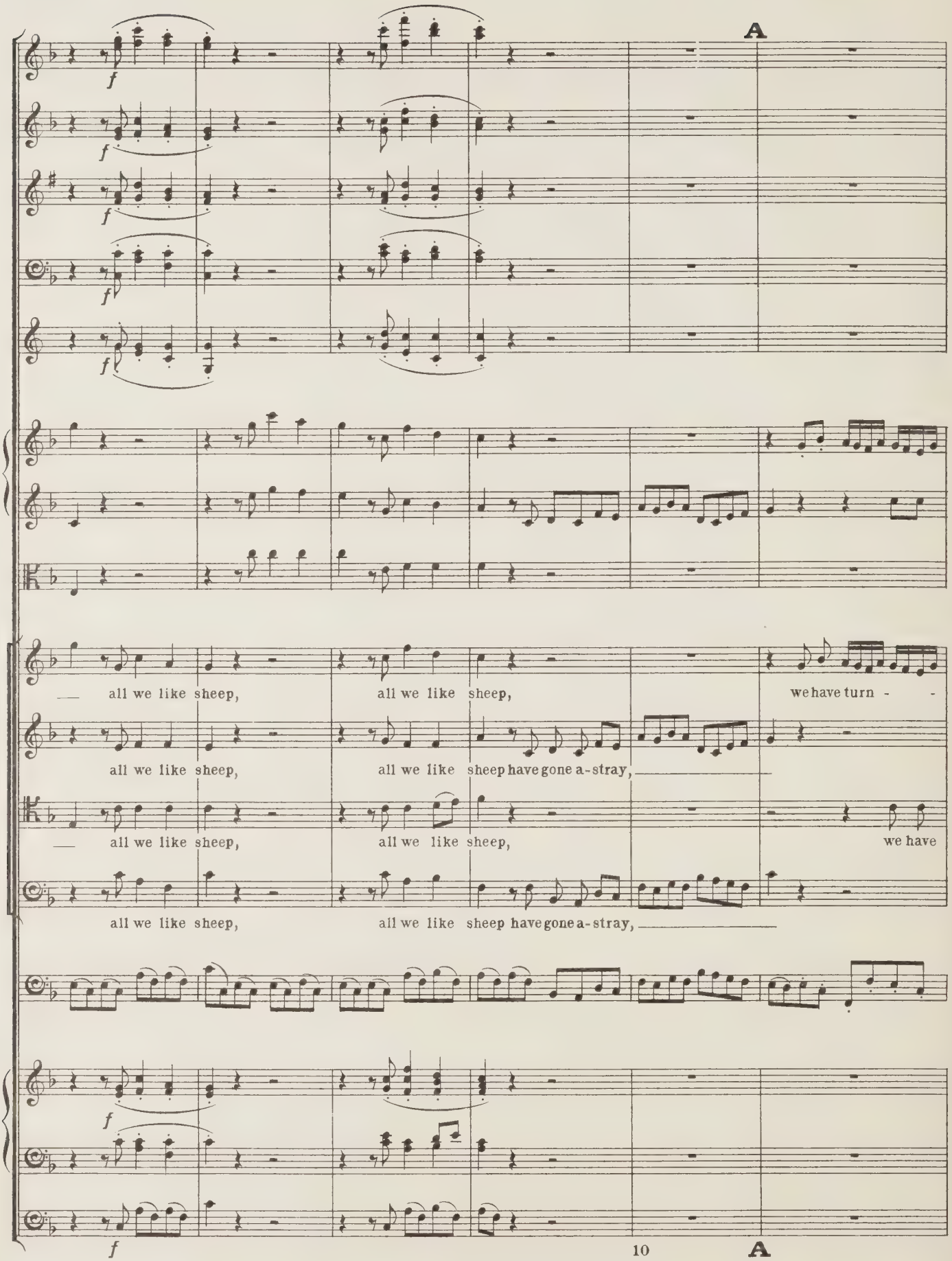

E
f
f
- - - - - - - ed, and with His stripes we are heal - - - ed,
f
and with His stripes we are heal - ed,
and with His
- - - - - - - ed,
and with His stripes we are heal - - - - - -
stripes we are heal - - ed,
and with His stripes
L. H.
60
E

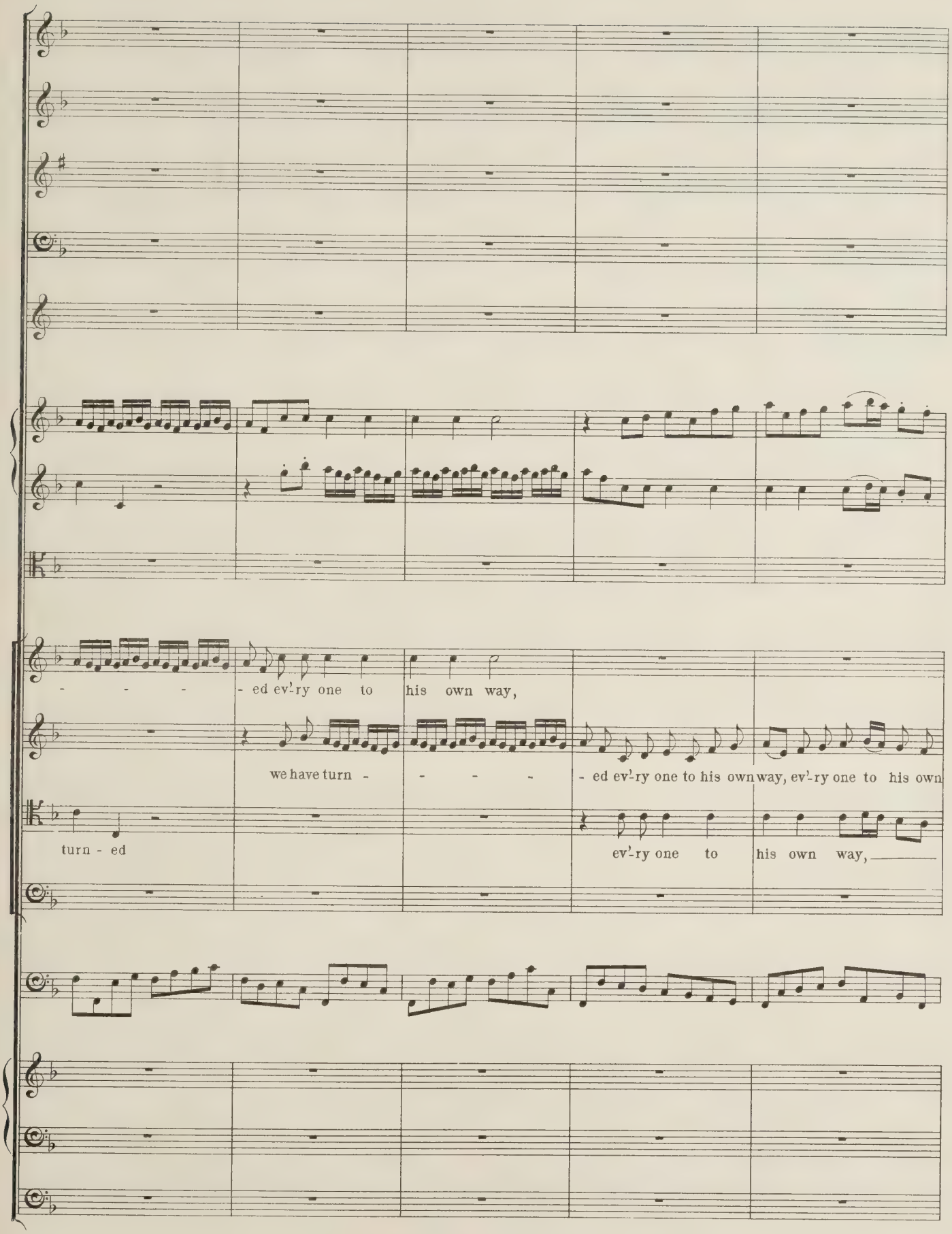

F
f
f
f
and
stripes we are heal - - - - - - - - - - - - -
- - - ed, and with His stripes we are heal - - - ed,
we are heal - - - - - - - - ed, are heal - - - -
70
F

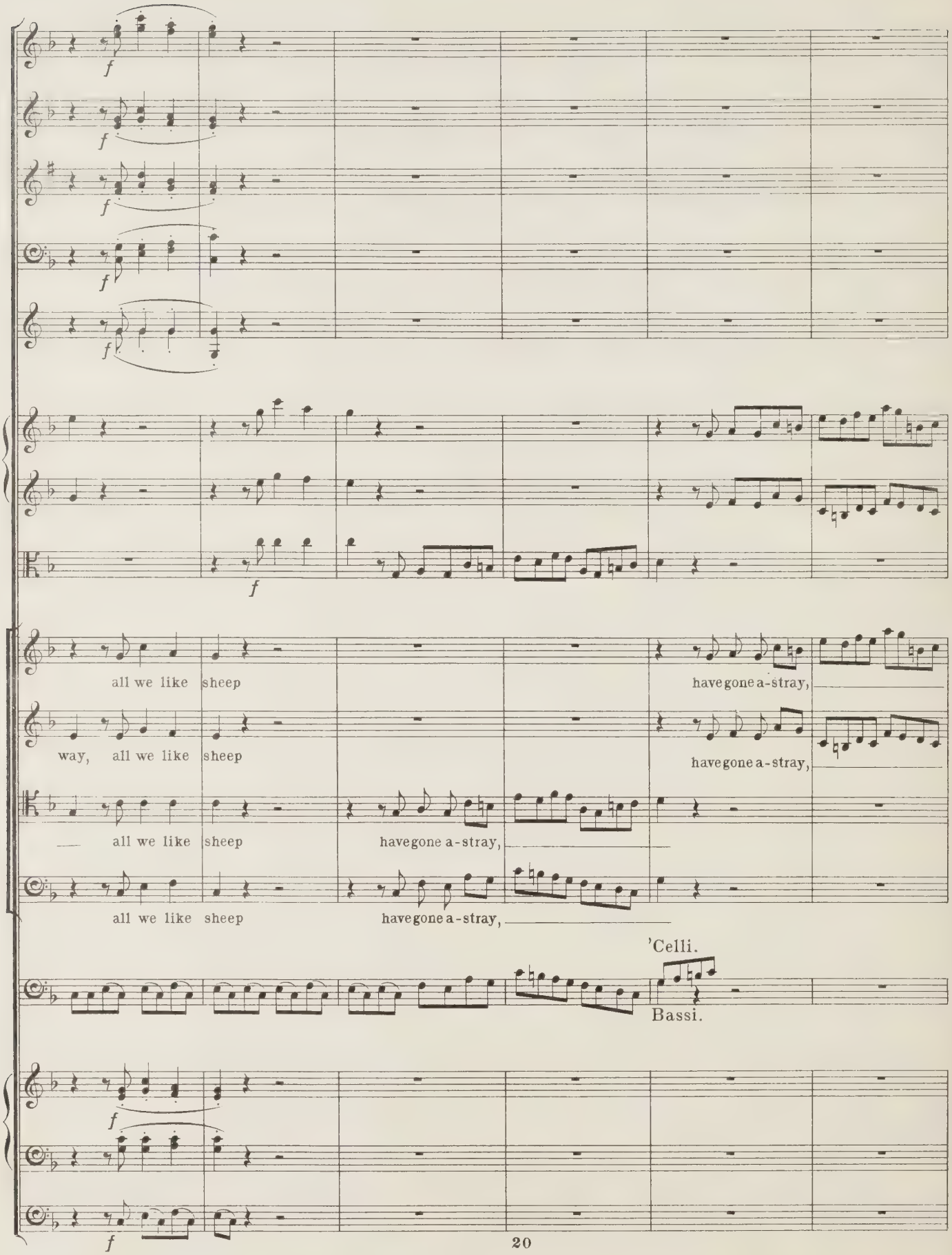

Adagio
Adagio.
with His stripes we are heal - - - - - - - - - ed.
- ed, and with His stripes we are heal - - - - ed.
and withHis stripes we are heal - - - - - - - - ed.
f
- ed, and with His stripes we are heal - - - - ed.
f
80
Adagio.
90
Segue N° 26.

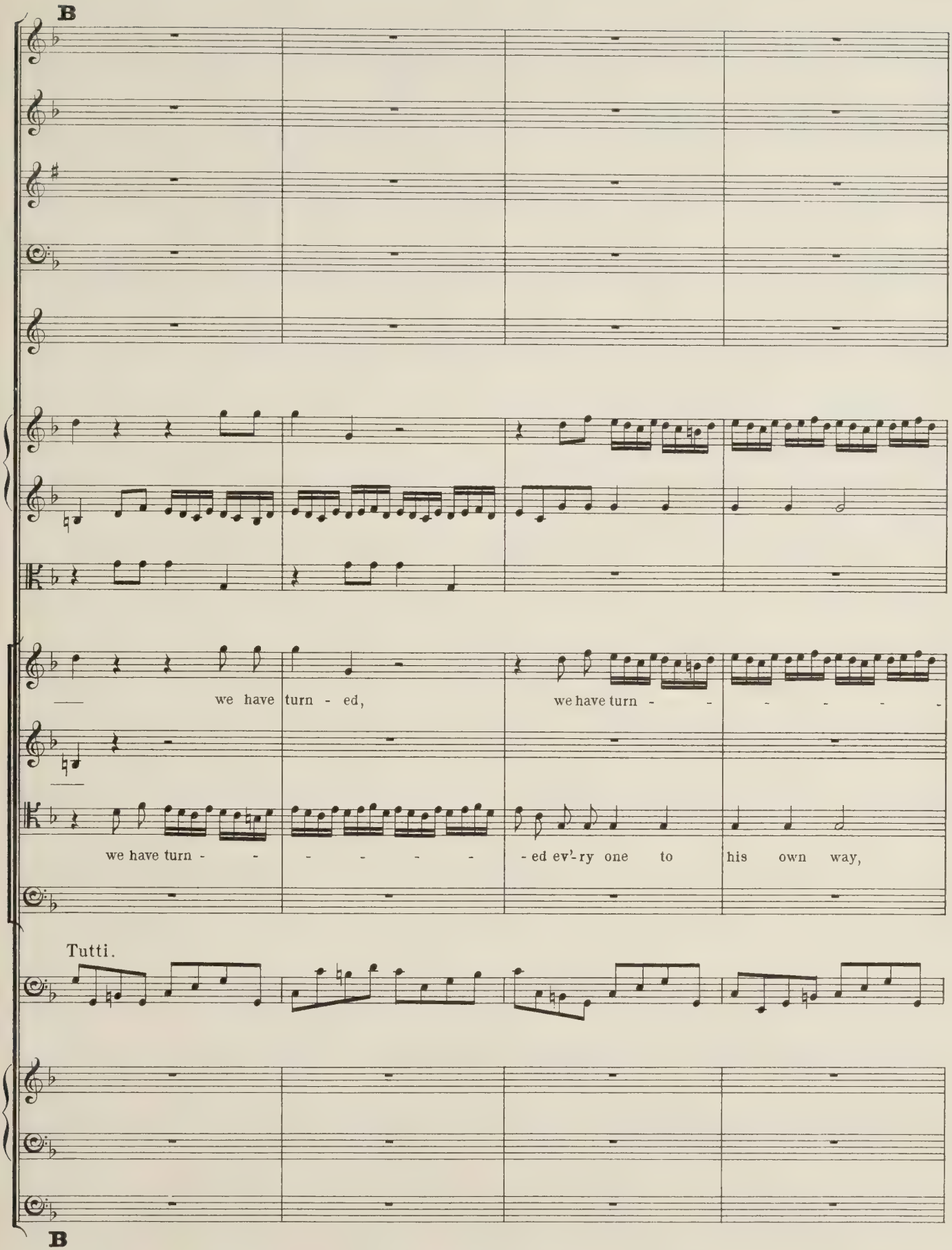
№ 26. CHORUS. ALL WE LIKE SHEEP HAVE GONE ASTRAY.

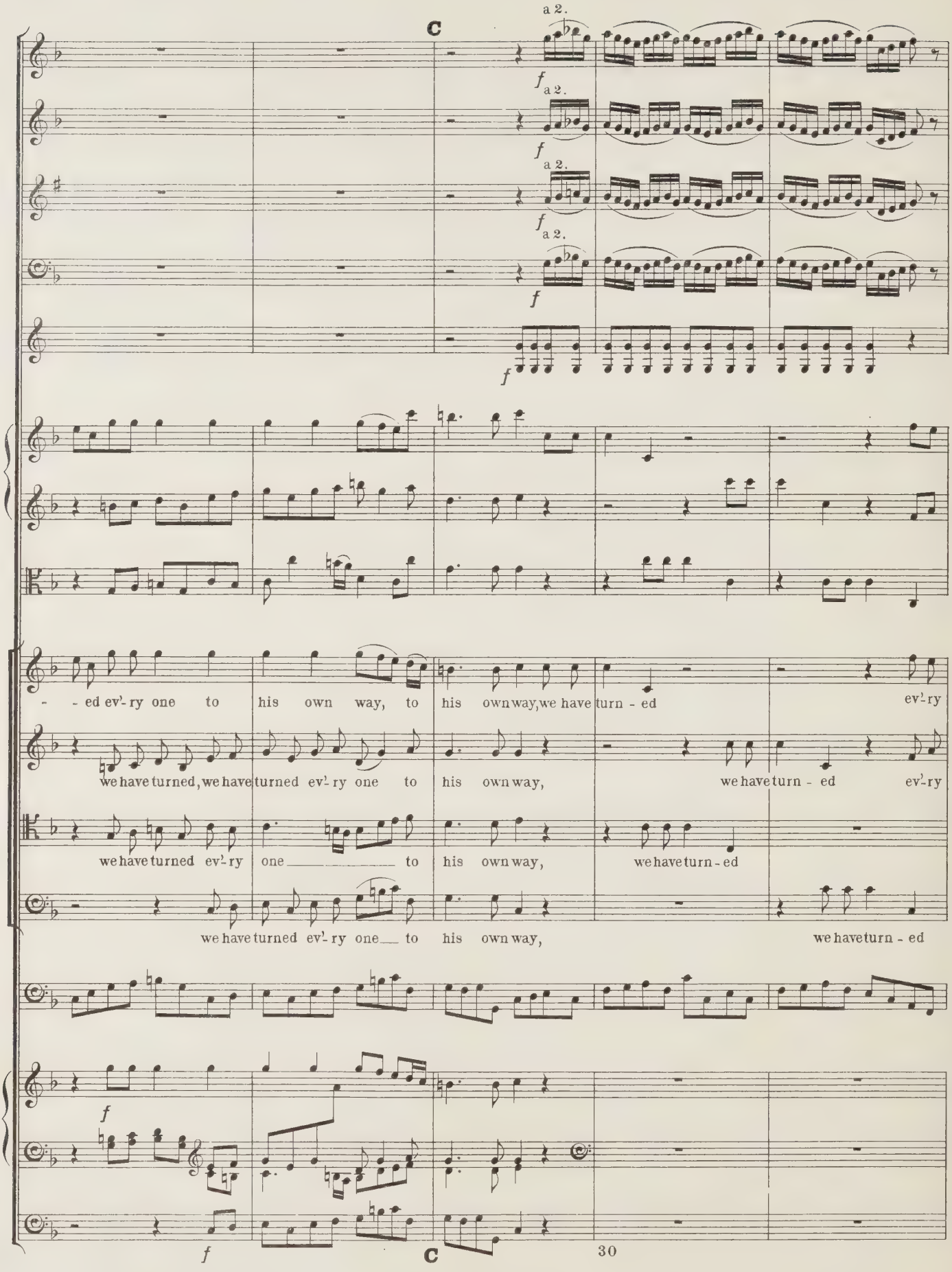


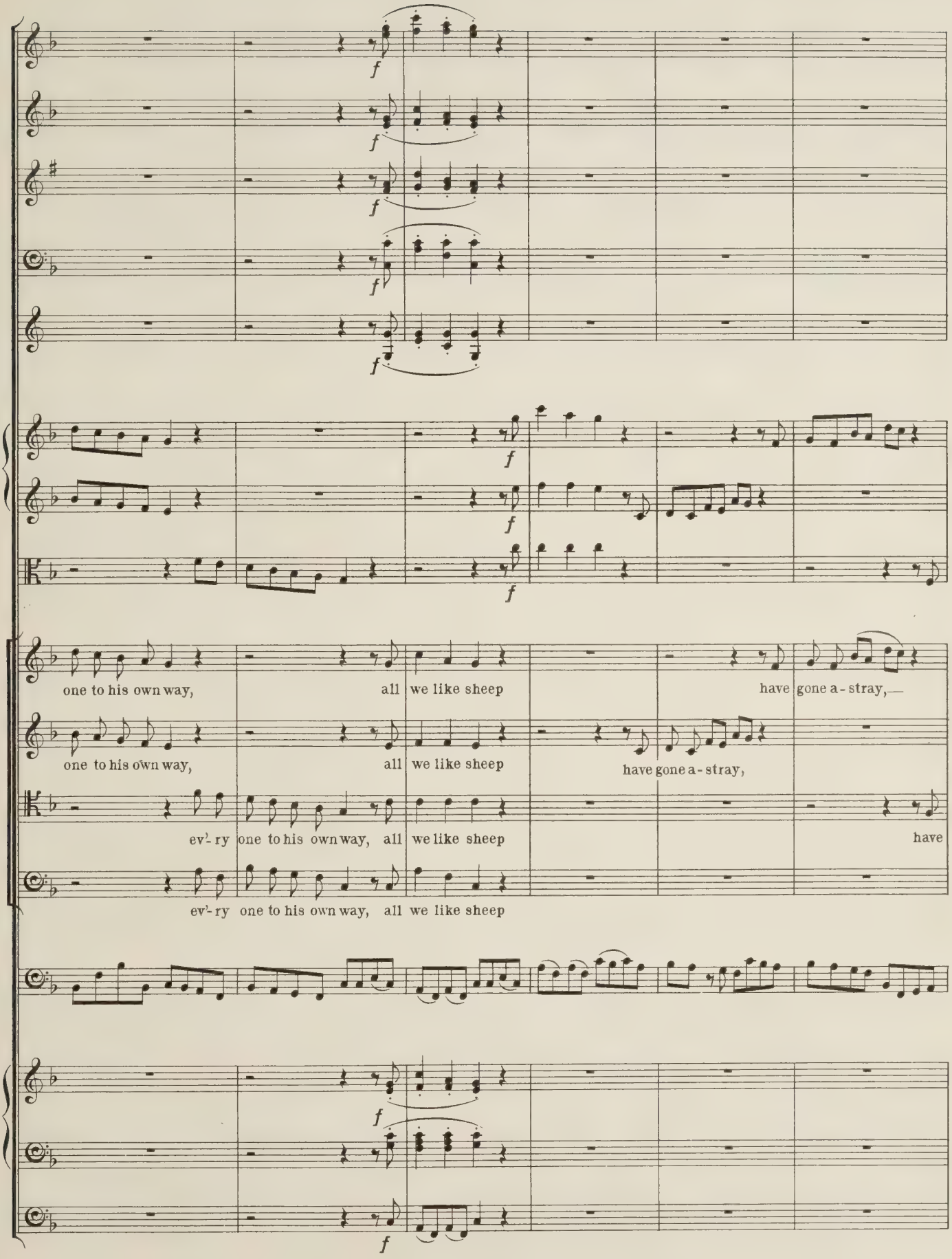

A
f
all we like sheep,
all we like sheep,
we have turn -
all we like sheep,
all we like sheep have gone a-stray,
all we like sheep,
all we like sheep,
we have
all we like sheep,
all we like sheep have gone a-stray,
f
10
A

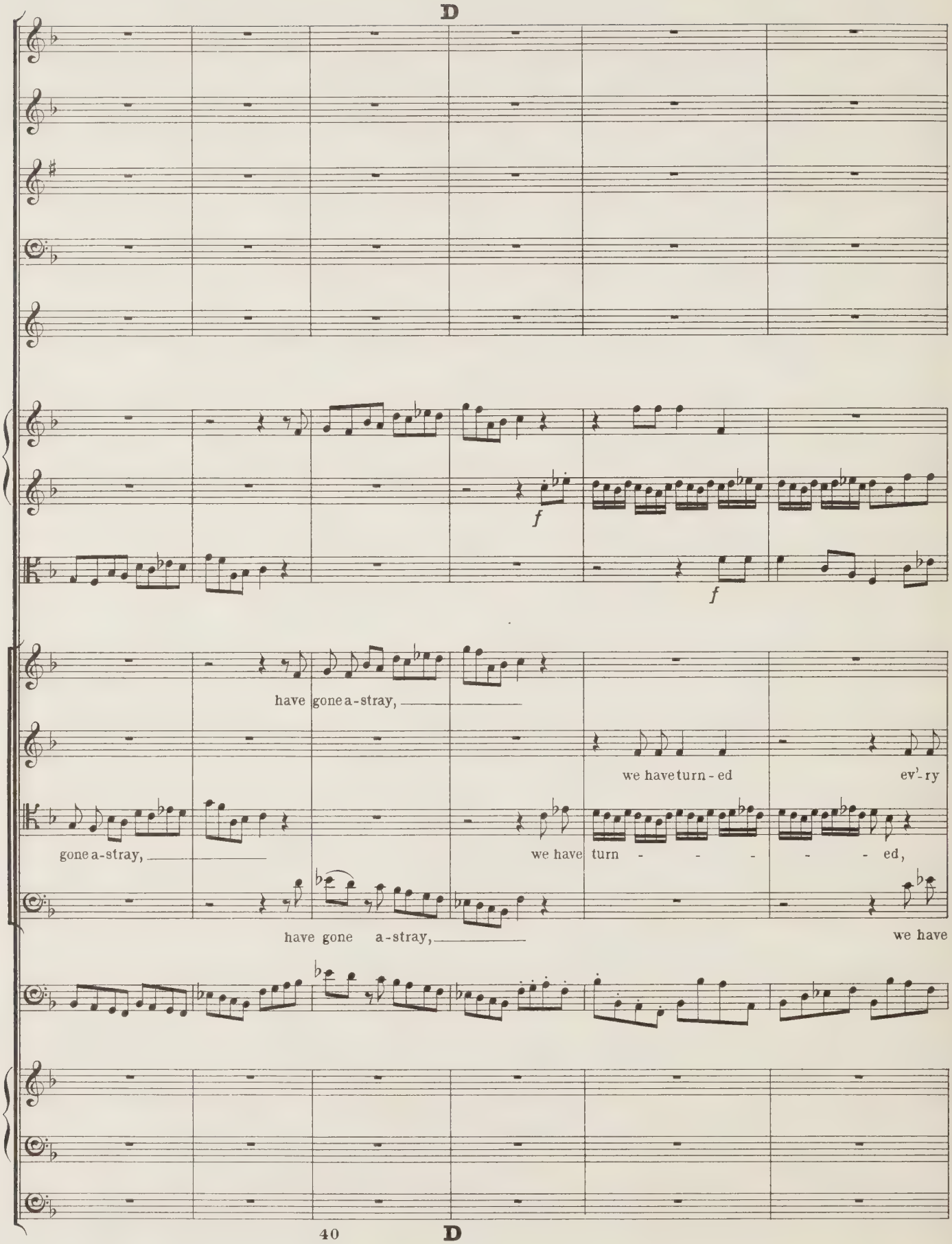

- - - - ed ev'-ry one to his own way,
we have turn - - - - - ed ev'-ry one to his own way, ev'-ry one to his own
turn - ed
ev'-ry one to his own way,

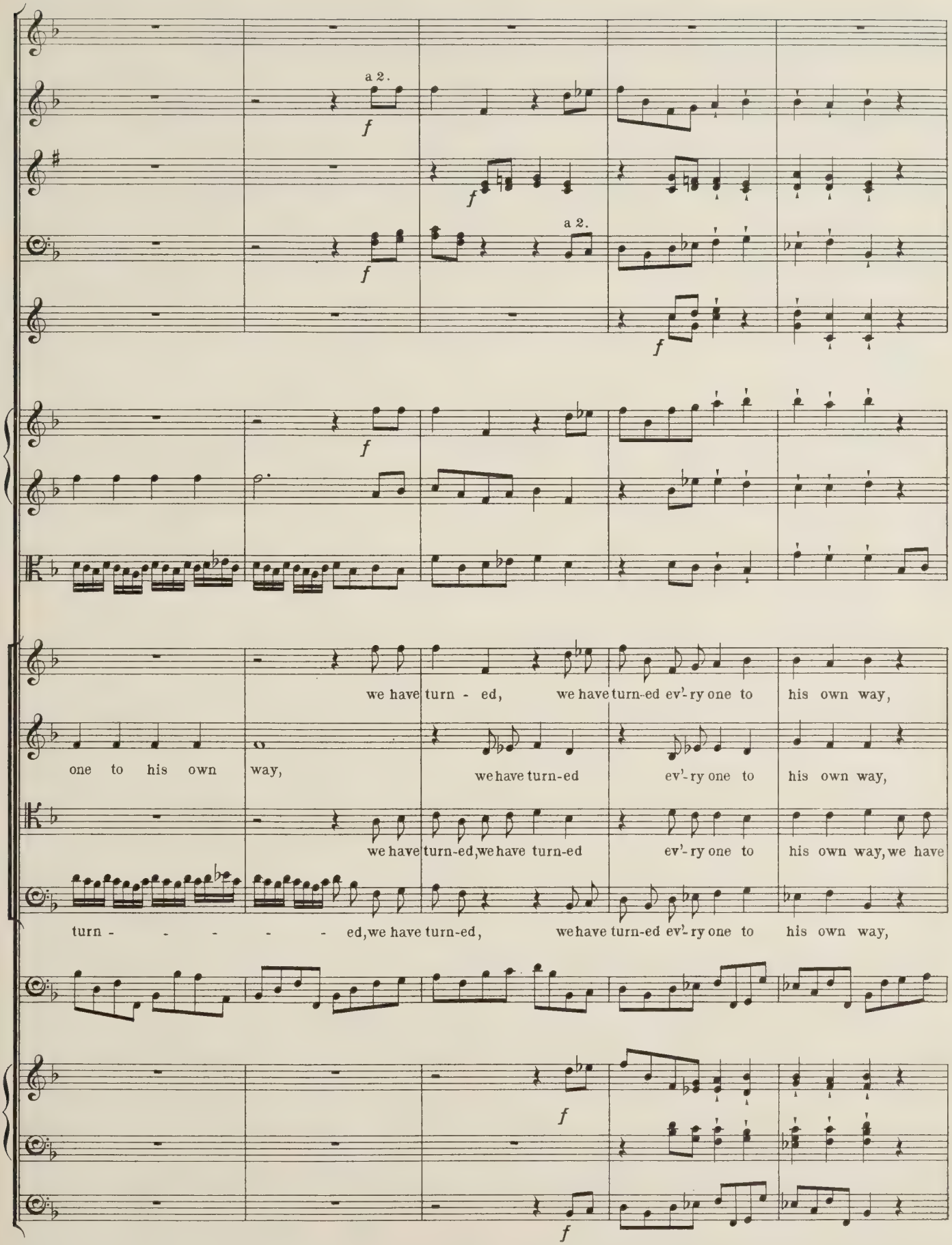

f
all we like sheep
havegone a-stray,
way, all we like sheep
havegone a-stray,
all we like sheep
havegone a-stray,
all we like sheep
havegone a-stray,
'Celli.
Bassi.
20

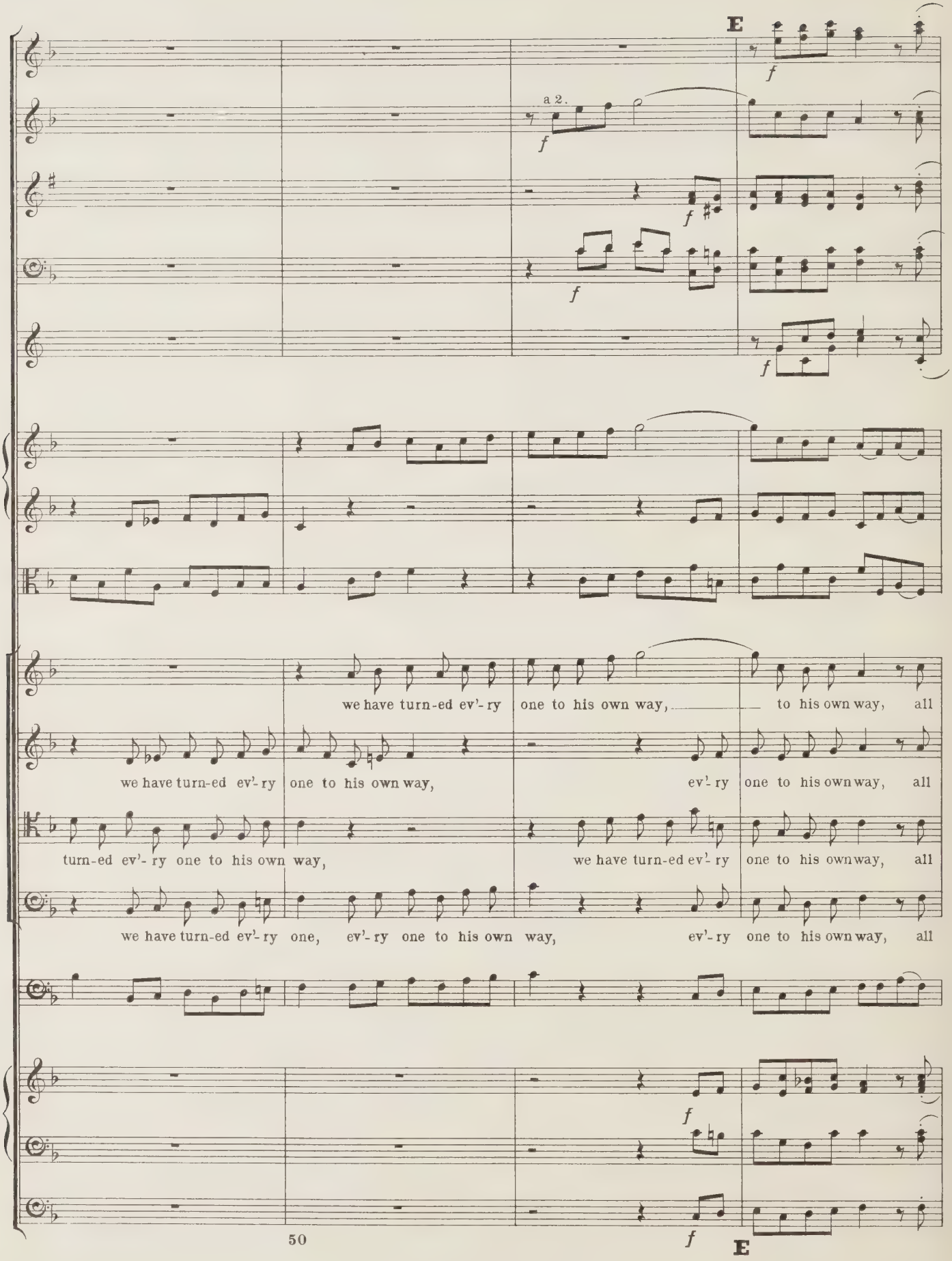

B
we have turn - ed,
we have turn - - - - - -
we have turn - - - - - -
- ed ev'- ry one to his own way,
Tutti.
B

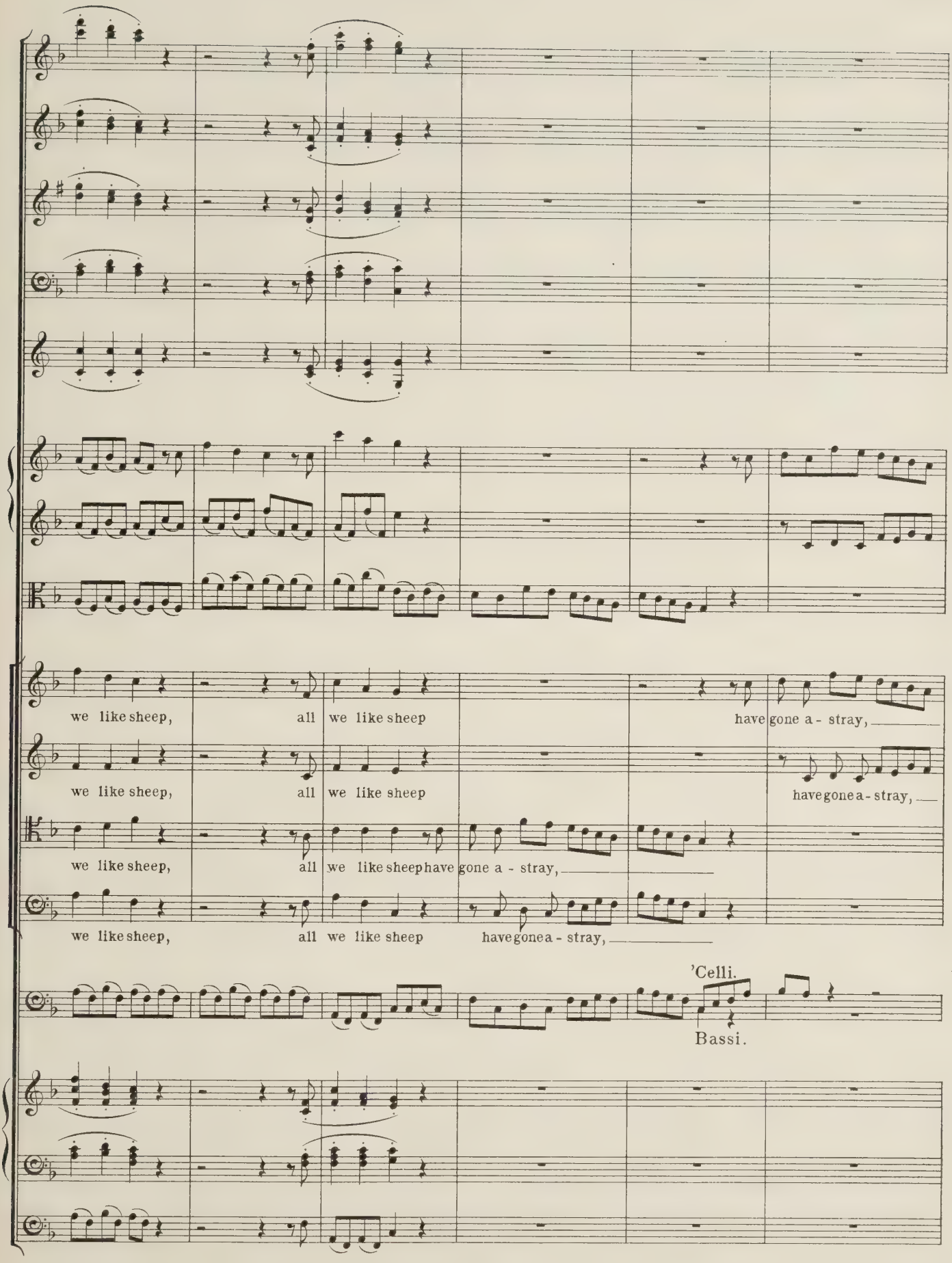

a 2.
C
f
a 2.
f
a 2.
f
a 2.
f
f
- - ed ev'-ry one to his own way, to his own way, we have turn - ed ev'-ry
we have turned, we have turned ev'-ry one to his own way, we have turn - ed ev'-ry
we have turned ev'-ry one to his own way, we have turn - ed
we have turned ev'-ry one to his own way, we have turn - ed
f
f
C
30

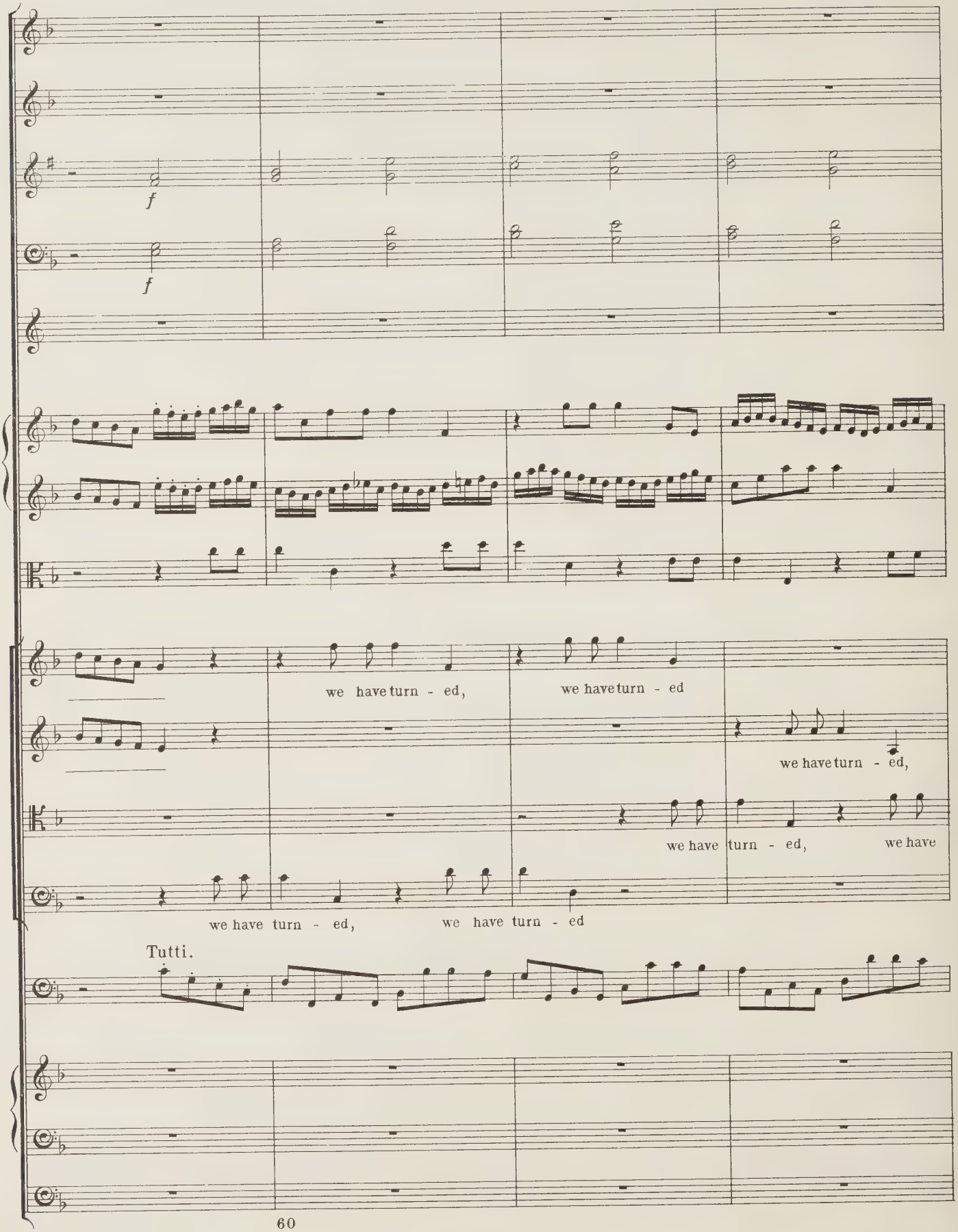

f
one to his own way, all we like sheep have gone a-stray,—
one to his own way, all we like sheep have gone a-stray,
ev'-ry one to his own way, all we like sheep have
ev'-ry one to his own way, all we like sheep

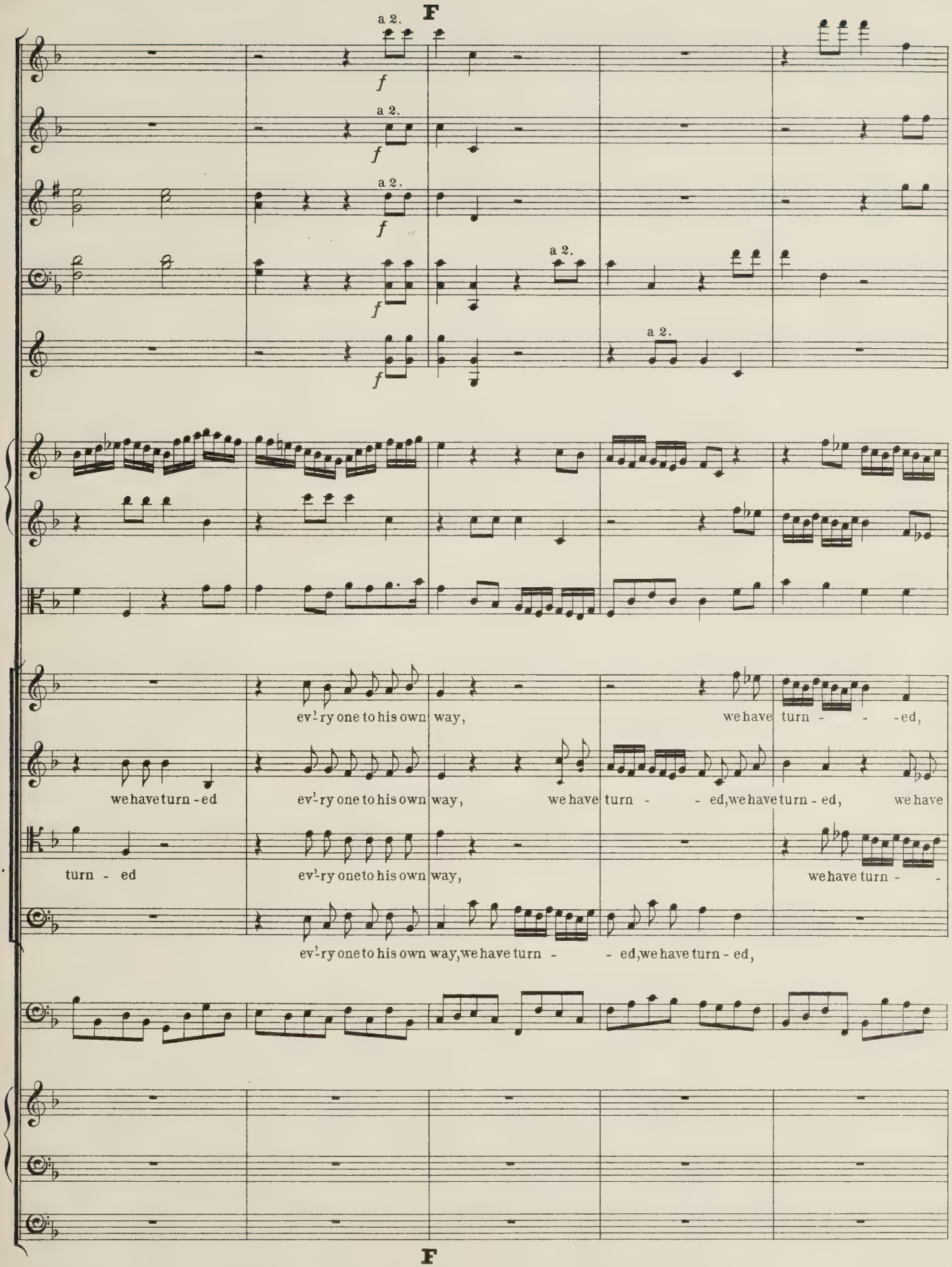

D
f
f
have gone a-stray,
we have turn - ed
ev'-ry
gone a-stray,
we have turn - - - - - ed,
have gone a-stray,
we have
40
D

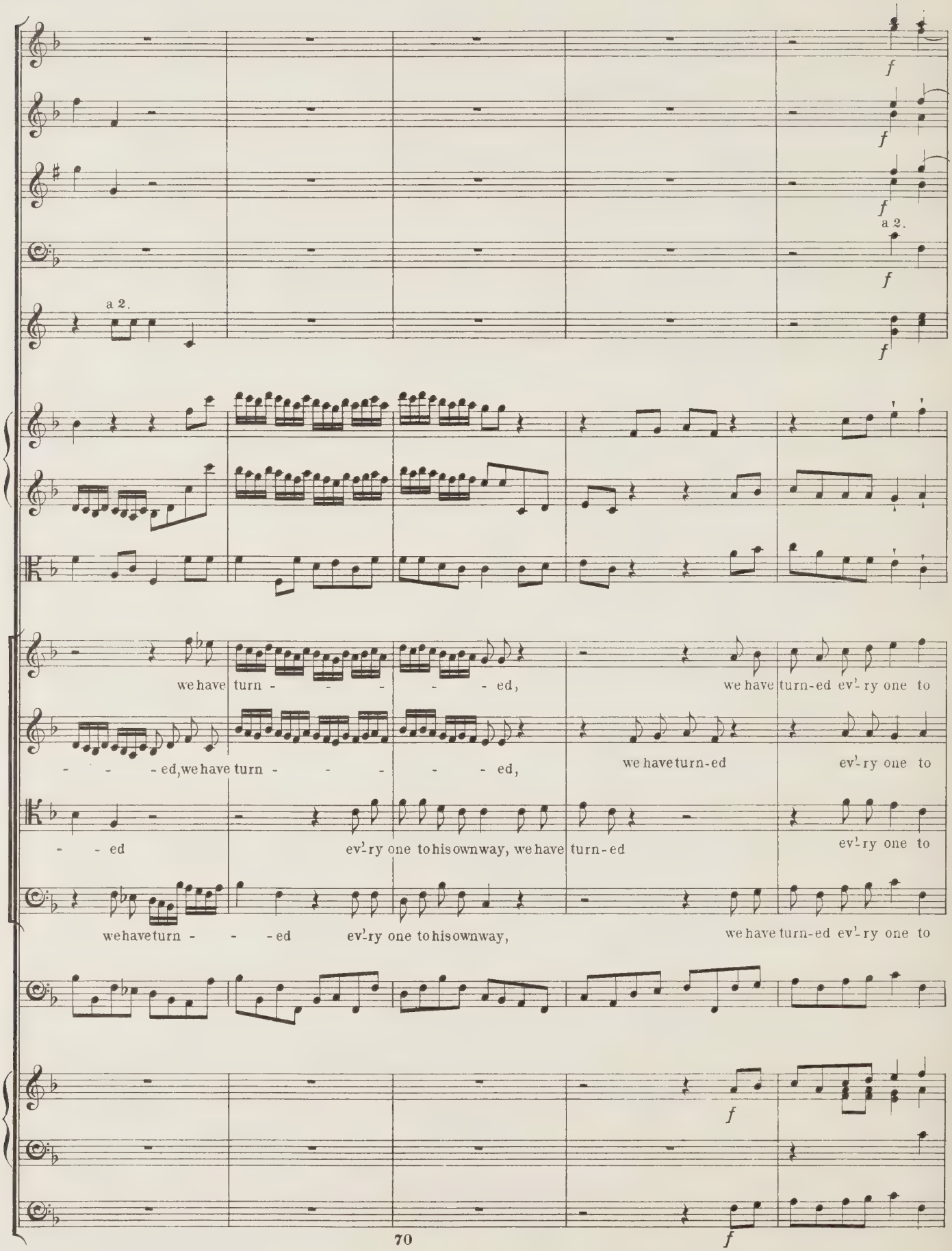

a 2.
f
a 2.
we have turn - ed, we have turn-ed ev'-ry one to his own way,
one to his own way, we have turn-ed ev'-ry one to his own way,
we have turn-ed, we have turn-ed ev'-ry one to his own way, we have
turn - - - - - ed, we have turn-ed, we have turn-ed ev'-ry one to his own way,

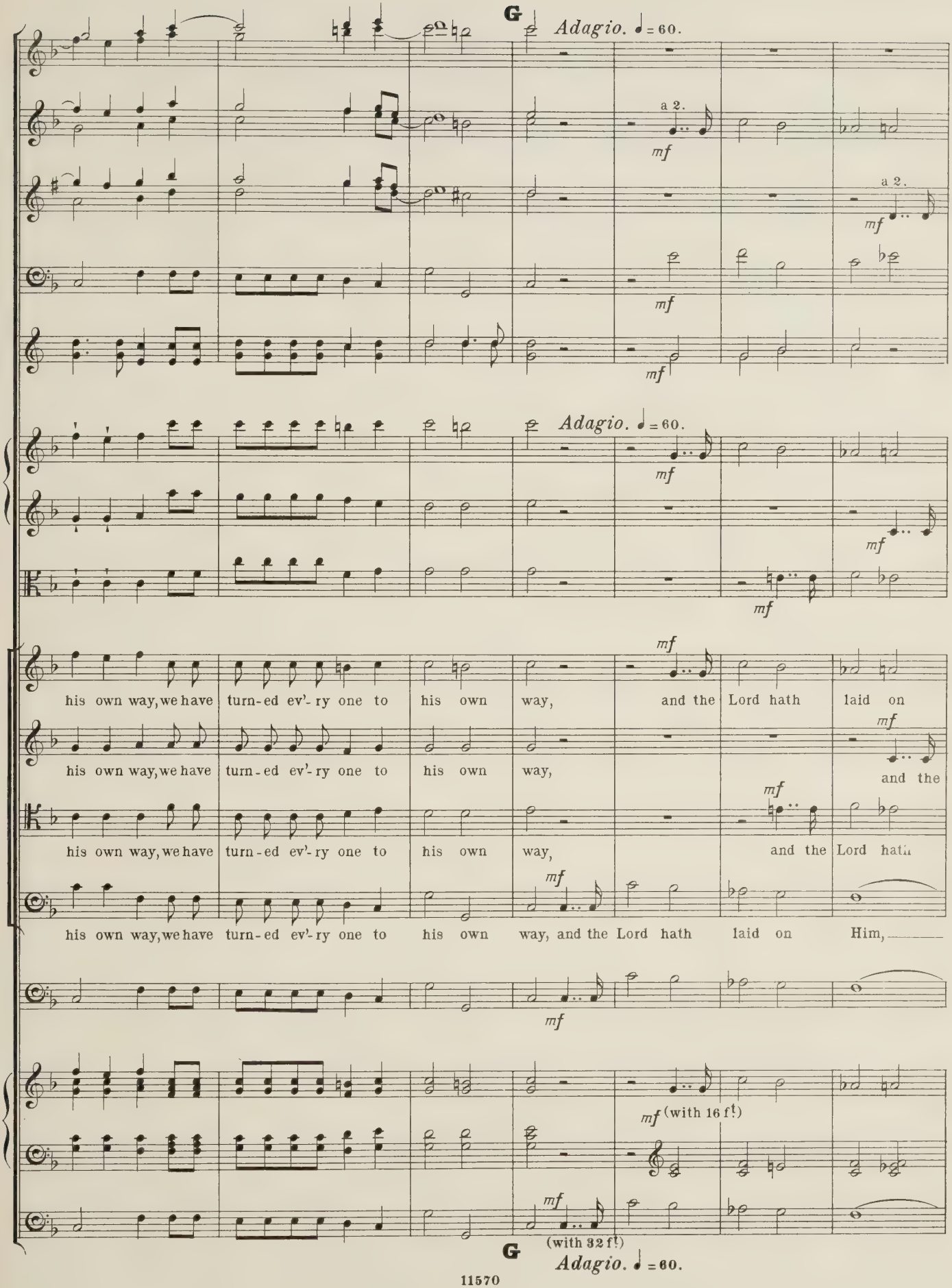

E
a 2.
f
we have turn-ed ev'- ry one to his own way, to his own way, all
we have turn-ed ev'- ry one to his own way, ev'- ry one to his own way, all
turn-ed ev'- ry one to his own way, we have turn-ed ev'- ry one to his own way, all
we have turn-ed ev'- ry one, ev'- ry one to his own way, ev'- ry one to his own way, all
50
E

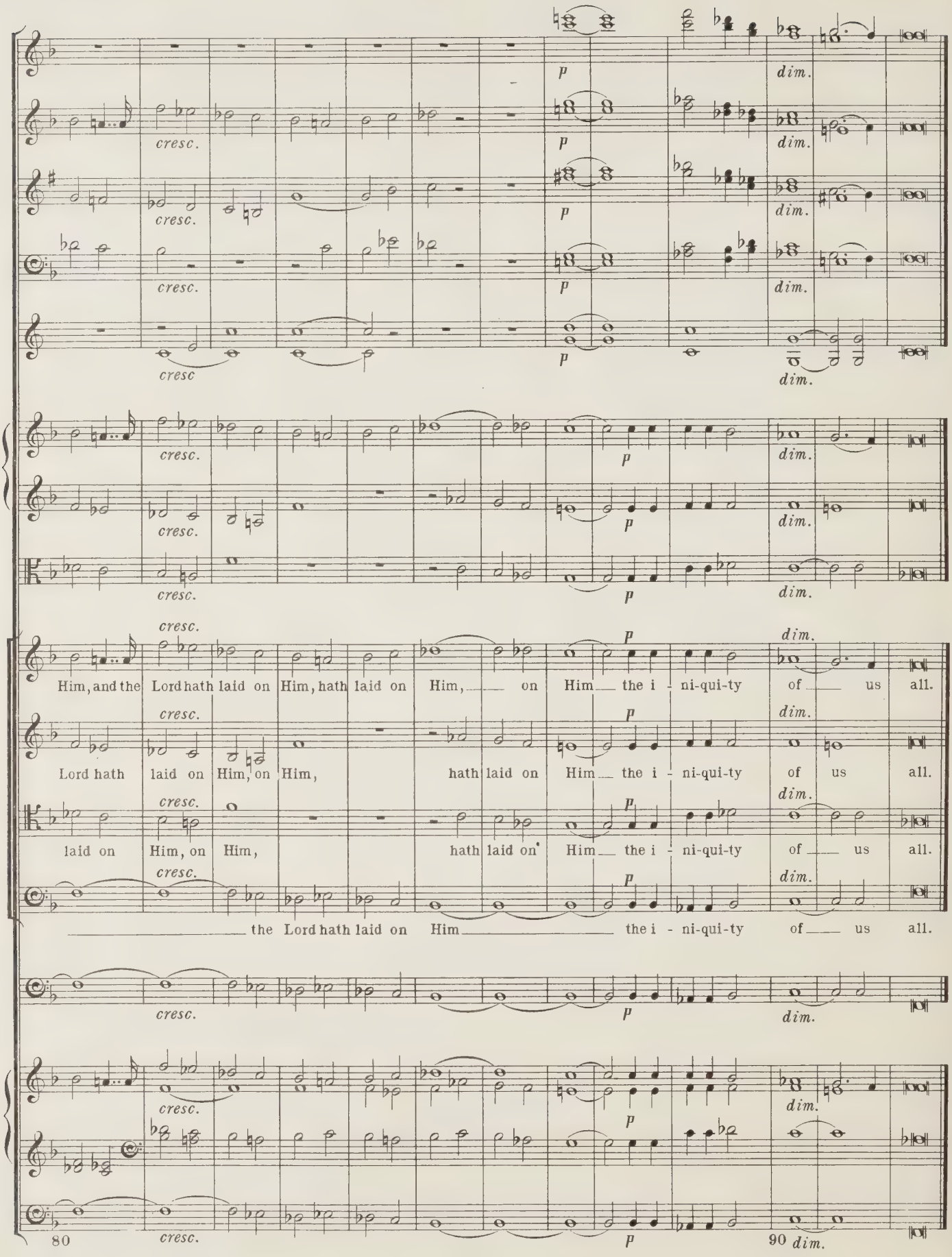

we like sheep, all we like sheep have gone a - stray,
we like sheep, all we like sheep have gone a - stray,
we like sheep, all we like sheep have gone a - stray,
we like sheep, all we like sheep have gone a - stray,
'Celli.
Bassi.


f
f
we have turn - ed,
we have turn - ed
we have turn - ed,
we have turn - ed, we have
we have turn - ed, we have turn - ed
Tutti.


F
a 2.
f
a 2.
f
a 2.
f
a 2.
f
a 2.
ev'-ry one to his own way,
we have turn - - -ed,
we have turn - ed
ev'-ry one to his own way,
we have turn - - ed, we have turn - ed,
we have
turn - ed
ev'-ry one to his own way,
we have turn - -
ev'-ry one to his own way, we have turn - - ed, we have turn - ed,
F

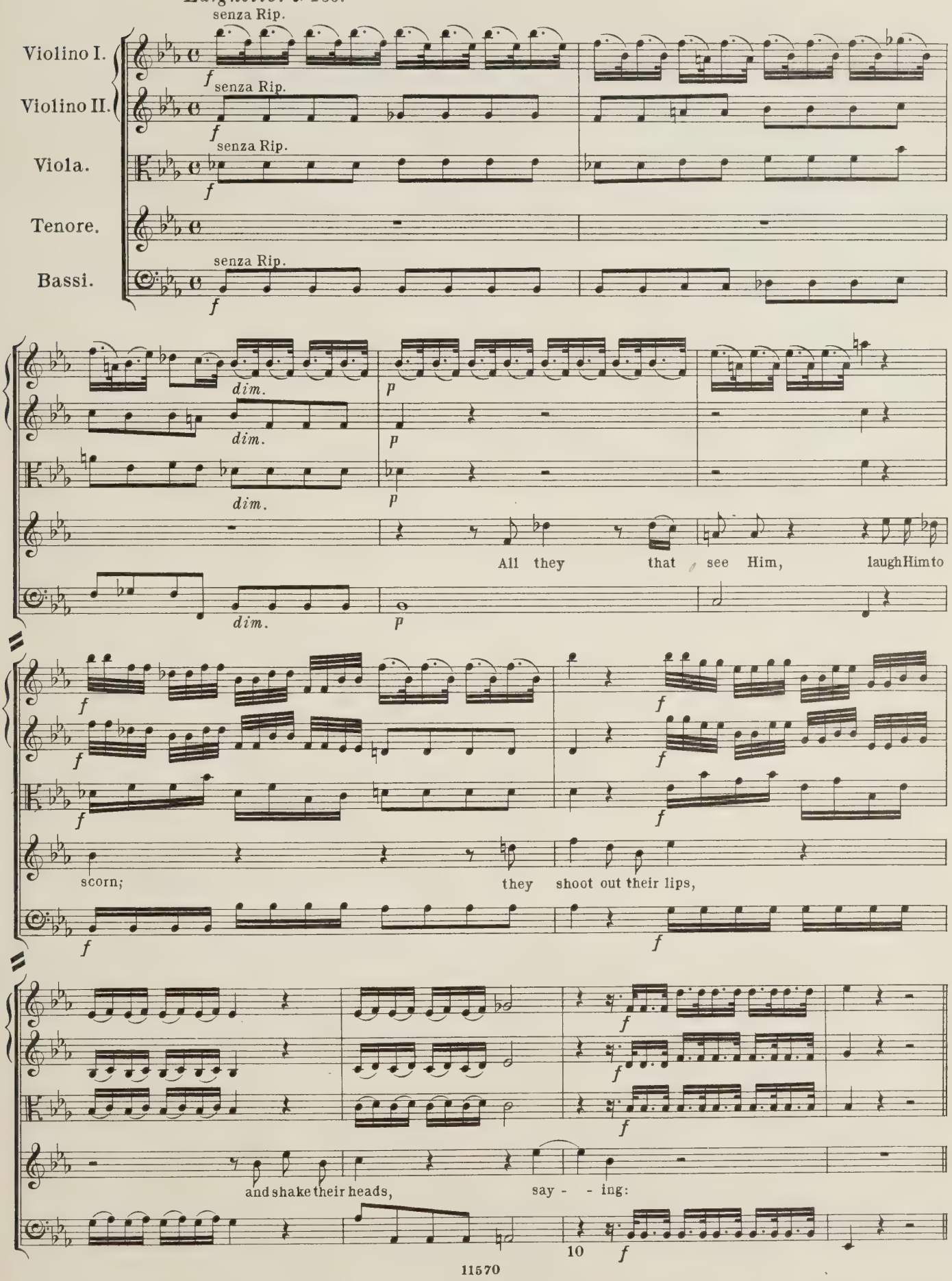

f
a 2.
we have turn - - - - - ed,
we have turn-ed ev'-ry one to
- - - - ed, we have turn - - - - - ed,
we have turn-ed
ev'-ry one to
- - ed
ev'-ry one to his own way, we have turn-ed
ev'-ry one to
we have turn - - - ed
ev'-ry one to his own way,
we have turn-ed ev'-ry one to


G
Adagio. ♩ = 60.
a 2.
mf
a 2.
mf
mf
mf
Adagio. ♩ = 60.
mf
mf
mf
his own way, we have turn-ed ev'-ry one to his own way, and the Lord hath laid on
his own way, we have turn-ed ev'-ry one to his own way,
mf
and the
his own way, we have turn-ed ev'-ry one to his own way,
mf
and the Lord hath
his own way, we have turn-ed ev'-ry one to his own way, and the Lord hath laid on Him,
mf
mf
mf (with 16 ft)
mf
(with 32 ft)
G
Adagio. ♩ = 60.

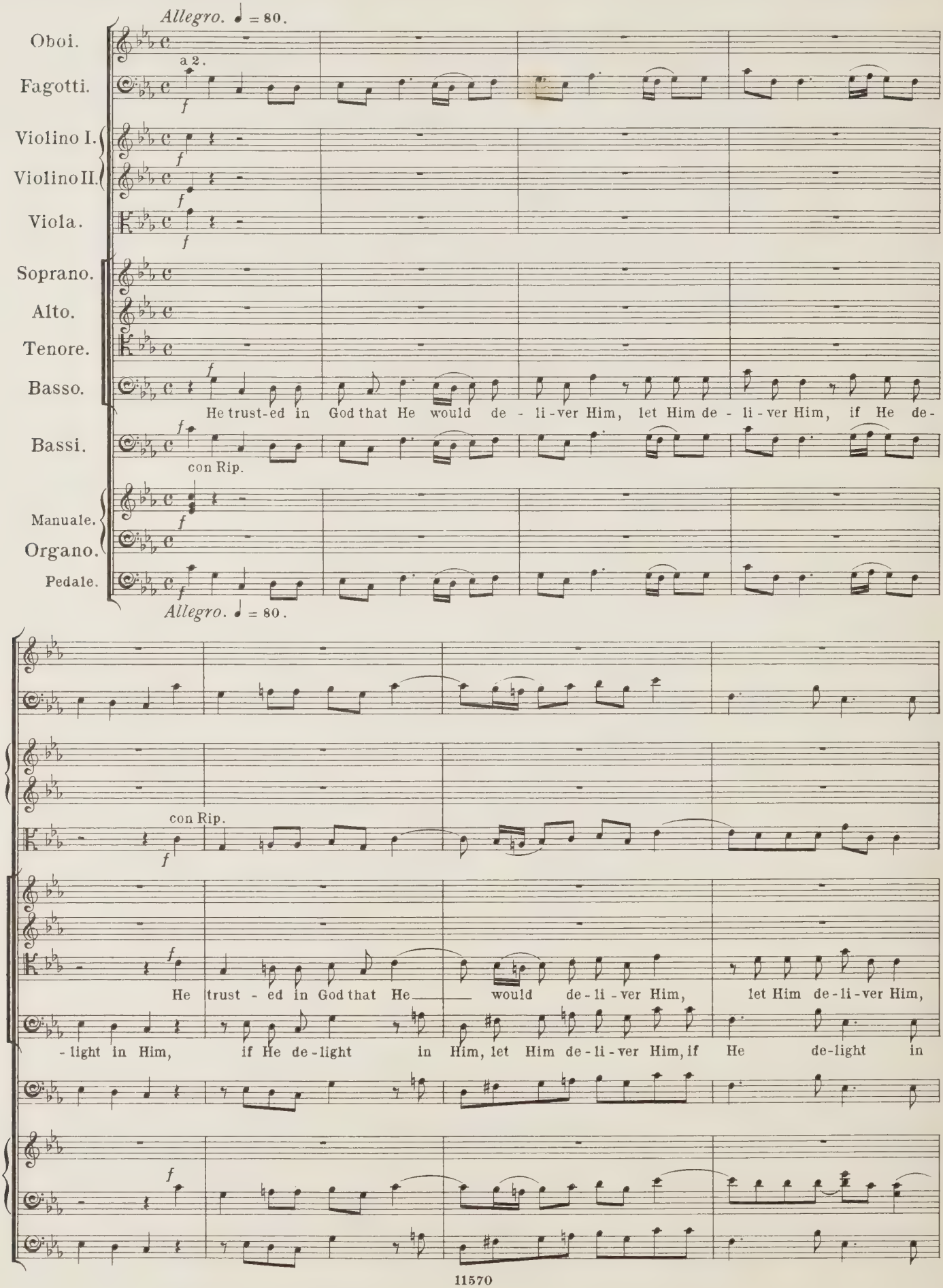

cresc.
p
dim.
Him, and the Lord hath laid on Him, hath laid on Him, on Him the i - ni-qui-ty of us all.
Lord hath laid on Him, on Him, hath laid on Him the i - ni-qui-ty of us all.
laid on Him, on Him, hath laid on Him the i - ni-qui-ty of us all.
the Lord hath laid on Him the i - ni-qui-ty of us all.
80
90

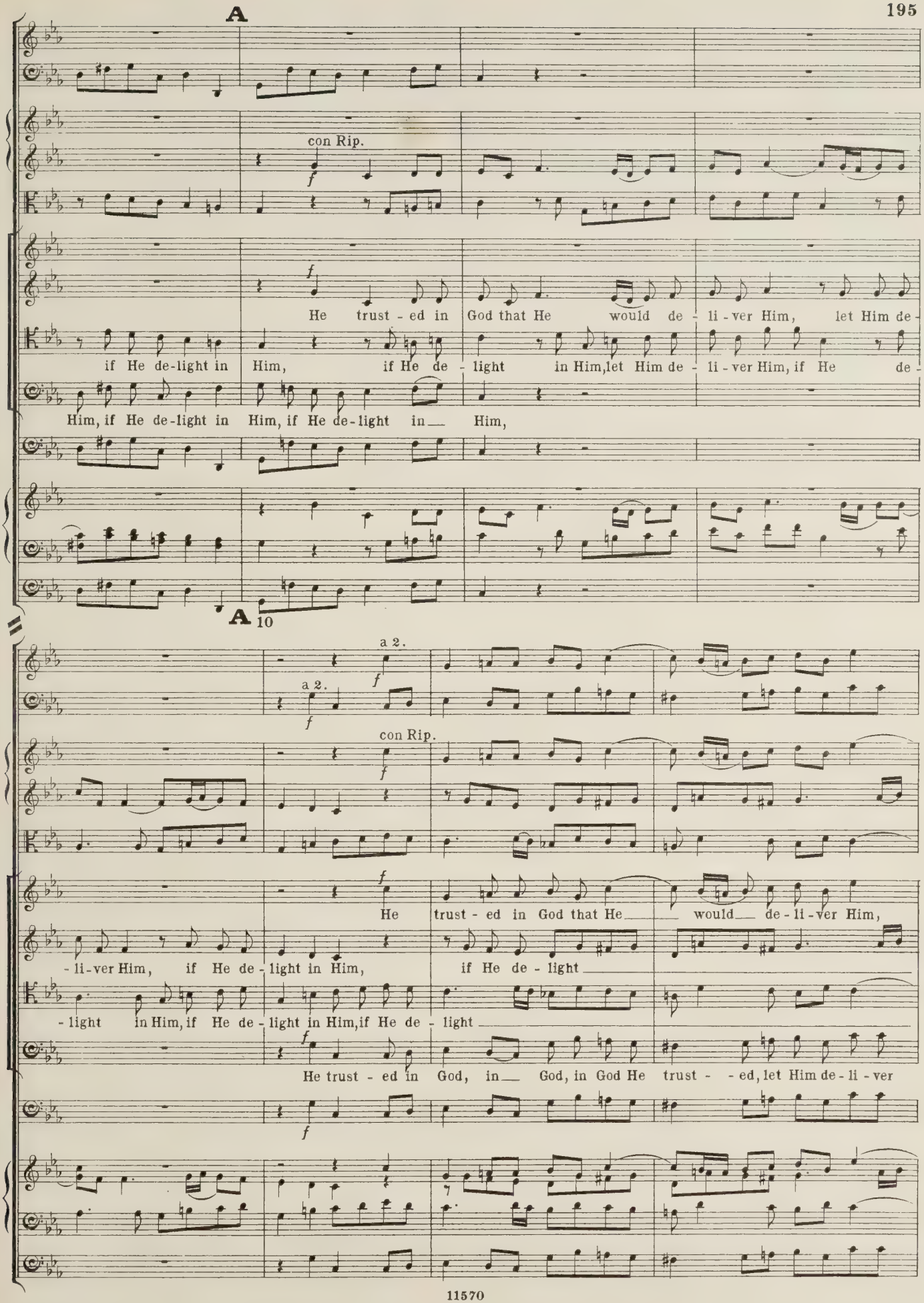
Nº 27. RECIT. ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

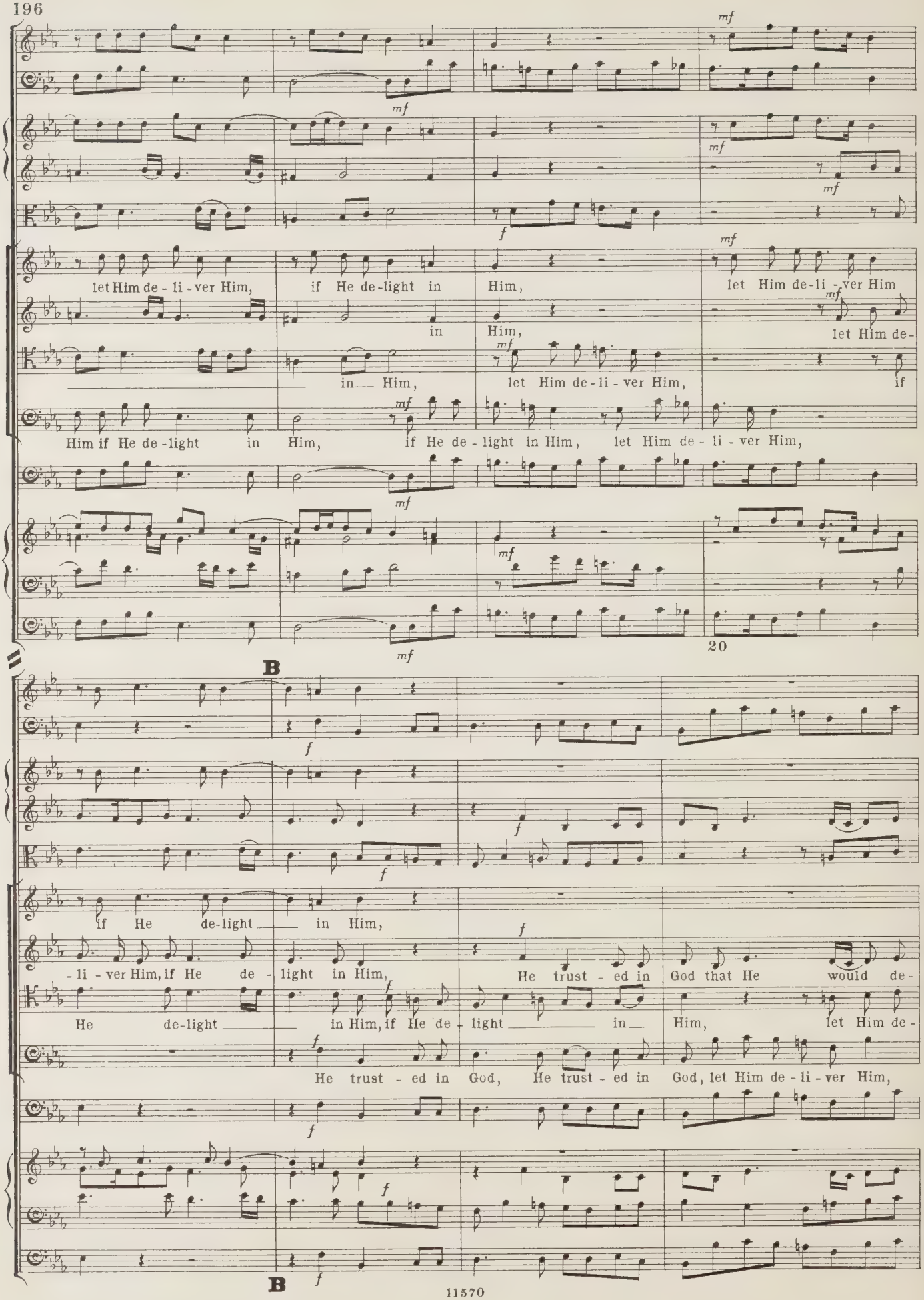
Larghetto. ♪ = 80. (Accompd)

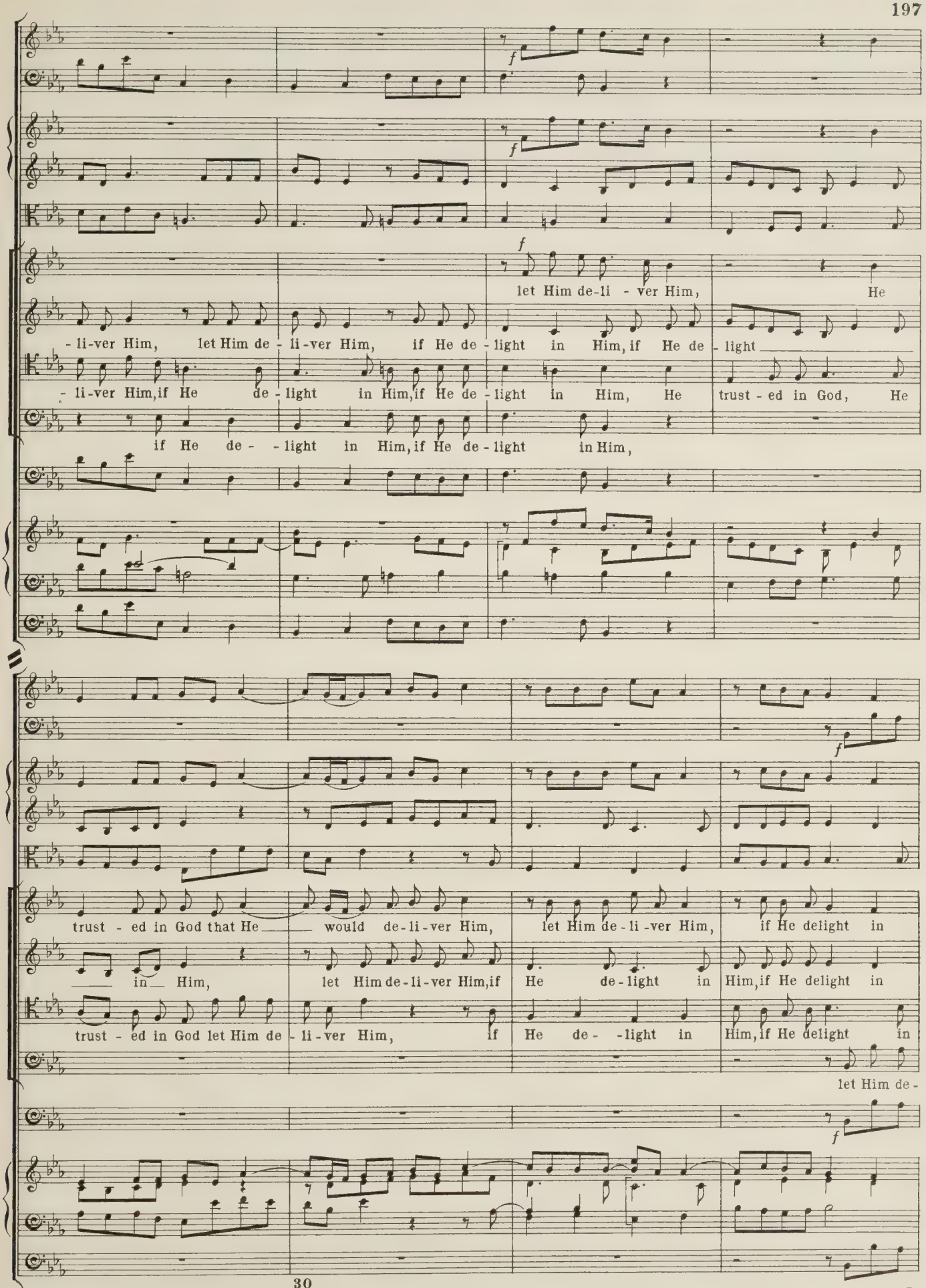


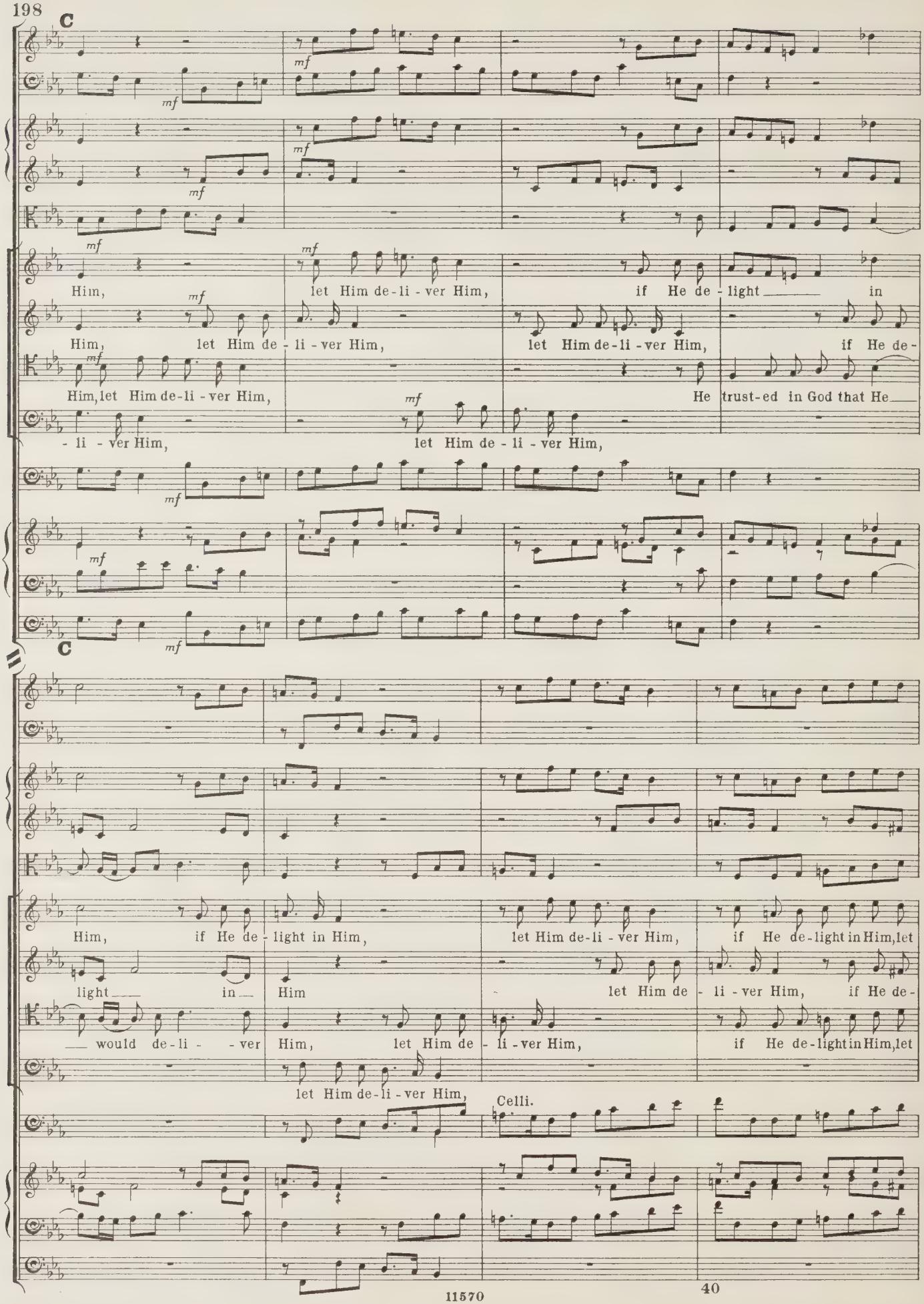
Nº 28. CHORUS. HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

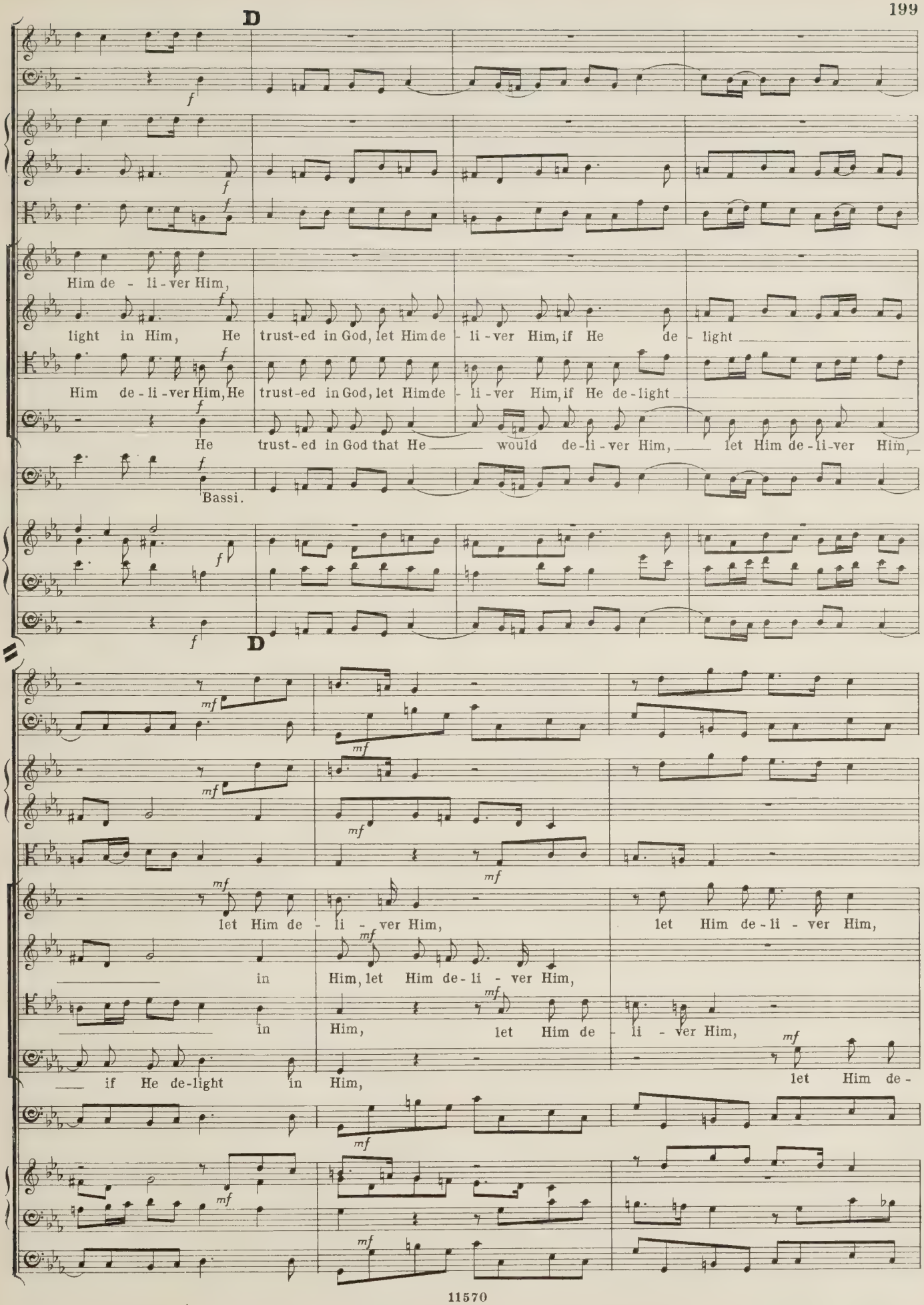


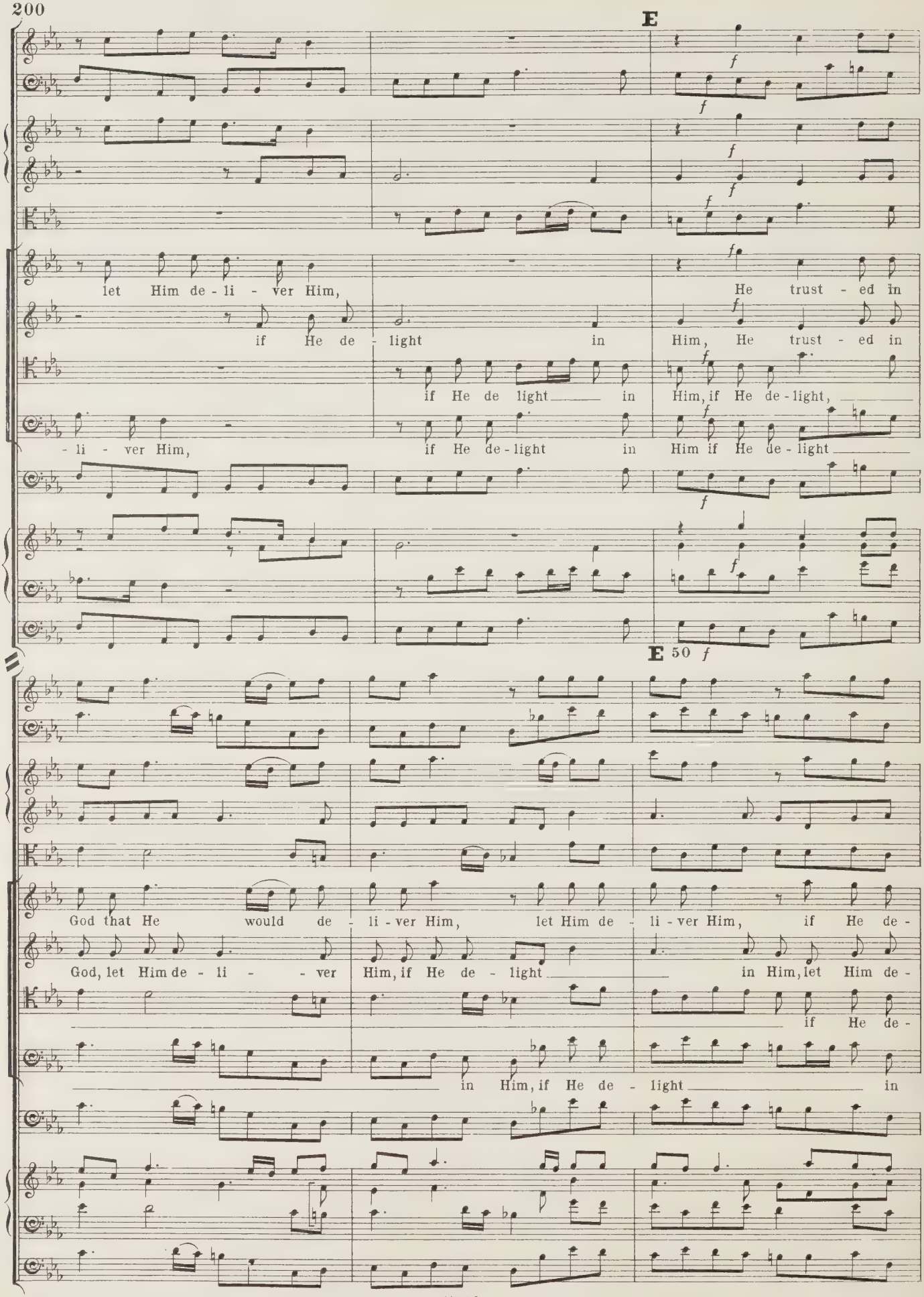

A
con Rip.
He trust - ed in God that He would de - li - ver Him, let Him de -
if He de-light in Him, if He de - light in Him,let Him de - li - ver Him, if He de -
Him, if He de-light in Him, if He de-light in Him,
A 10
a 2.
a 2.
con Rip.
He trust - ed in God that He would de - li - ver Him,
- li-ver Him, if He de - light in Him, if He de - light
- light in Him, if He de - light in Him, if He de - light
He trust - ed in God, in God, in God He trust - - ed, let Him de - li - ver

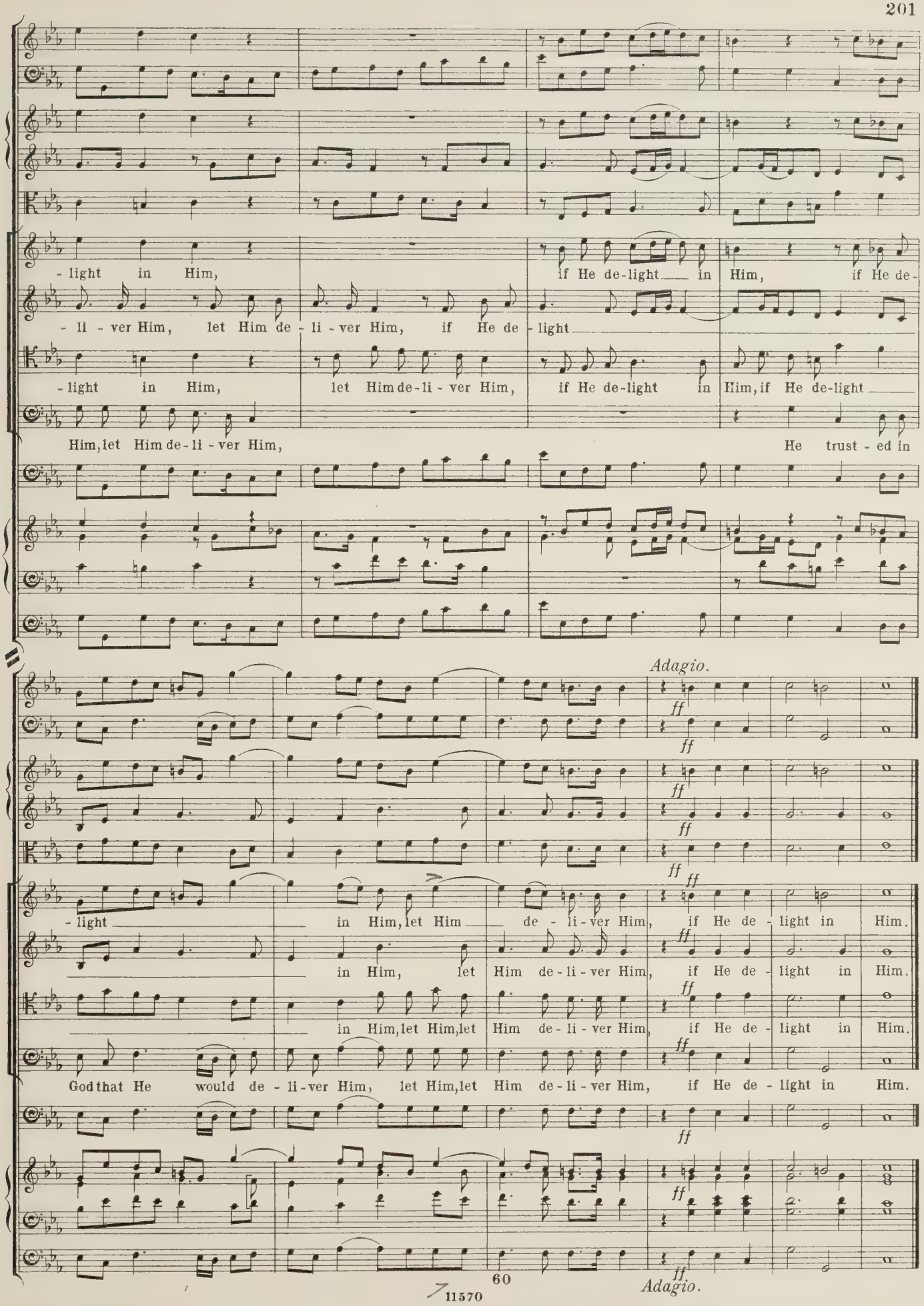

let Him de - li - ver Him, if He de-light in Him, let Him de-li - ver Him
in Him, let Him de-
in Him, let Him de - li - ver Him, if
Him if He de - light in Him, if He de - light in Him, let Him de - li - ver Him,
20
B
if He de-light in Him,
- li - ver Him, if He de - light in Him, He trust - ed in God that He would de-
He de-light in Him, if He de - light in Him, let Him de-
He trust - ed in God, He trust - ed in God, let Him de - li - ver Him,
B


f
let Him de-li - ver Him, He
- li-ver Him, let Him de - li-ver Him, if He de - light in Him, if He de - light
- li-ver Him, if He de - light in Him, if He de - light in Him, He trust - ed in God, He
if He de - - light in Him, if He de - light in Him,
trust - ed in God that He would de-li-ver Him, let Him de-li-ver Him, if He delight in
in Him, let Him de-li-ver Him, if He de-light in Him, if He delight in
trust - ed in God let Him de - li-ver Him, if He de - - light in Him, if He delight in
let Him de-


C
mf
Him, let Him de-li-ver Him, if He de-light in
Him, let Him de-li-ver Him, let Him de-li-ver Him, if He de-
Him, let Him de-li-ver Him, He trust-ed in God that He
-li-ver Him, let Him de-li-ver Him,
C
Him, if He de-light in Him, let Him de-li-ver Him, if He de-light in Him, let
light in Him let Him de-li-ver Him, if He de-
would de-li-ver Him, let Him de-li-ver Him, if He de-light in Him, let
let Him de-li-ver Him,
Celli.


D
Him de - li - ver Him,
light in Him, He trust-ed in God, let Him de - li - ver Him, if He de - light
Him de - li - ver Him, He trust-ed in God, let Him de - li - ver Him, if He de-light
He trust-ed in God that He would de-li-ver Him, let Him de-li-ver Him,
Bassi.
D
let Him de - li - ver Him,
let Him de-li - ver Him,
in Him, let Him de-li - ver Him,
in Him, let Him de - li - ver Him,
if He de-light in Him,
let Him de-


E
f
let Him de - li - ver Him,
if He de - light in
He trust - ed in
Him, He trust - ed in
if He de light in
Him, if He de - light,
- li - ver Him,
if He de - light in
Him if He de - light
E 50 f
God that He would de - li - ver Him,
let Him de - li - ver Him,
if He de -
God, let Him de - li - ver
Him, if He de - light
in Him, let Him de -
if He de -
in Him, if He de - light
in


- light in Him,
if He de-light in Him, if He de-
- li - ver Him, let Him de - li - ver Him, if He de - light
- light in Him, let Him de-li - ver Him, if He de-light in Him, if He de-light
Him, let Him de-li - ver Him,
He trust - ed in
Adagio.
ff
- light in Him, let Him de - li - ver Him, if He de - light in Him.
in Him, let Him de-li - ver Him, if He de - light in Him.
in Him, let Him, let Him de-li - ver Him, if He de - light in Him.
God that He would de - li - ver Him, let Him, let Him de-li - ver Him, if He de - light in Him.
Adagio.

Nº 29. RECIT. THY REBUKE HATH BROKEN HIS HEART.

(Accompd.)

Largo.

Violino I. senza Rip. *p*

Violino II. senza Rip. *p*

Viola. senza Rip. *p*

Tenore. Thy re-buke hath bro-ken His heart; He is full of hea-vi-ness, He is

Bassi. senza Rip. *p*

full of hea-vi-ness, Thy re-buke hath bro-ken His heart; He look-ed for some to have pi-ty on

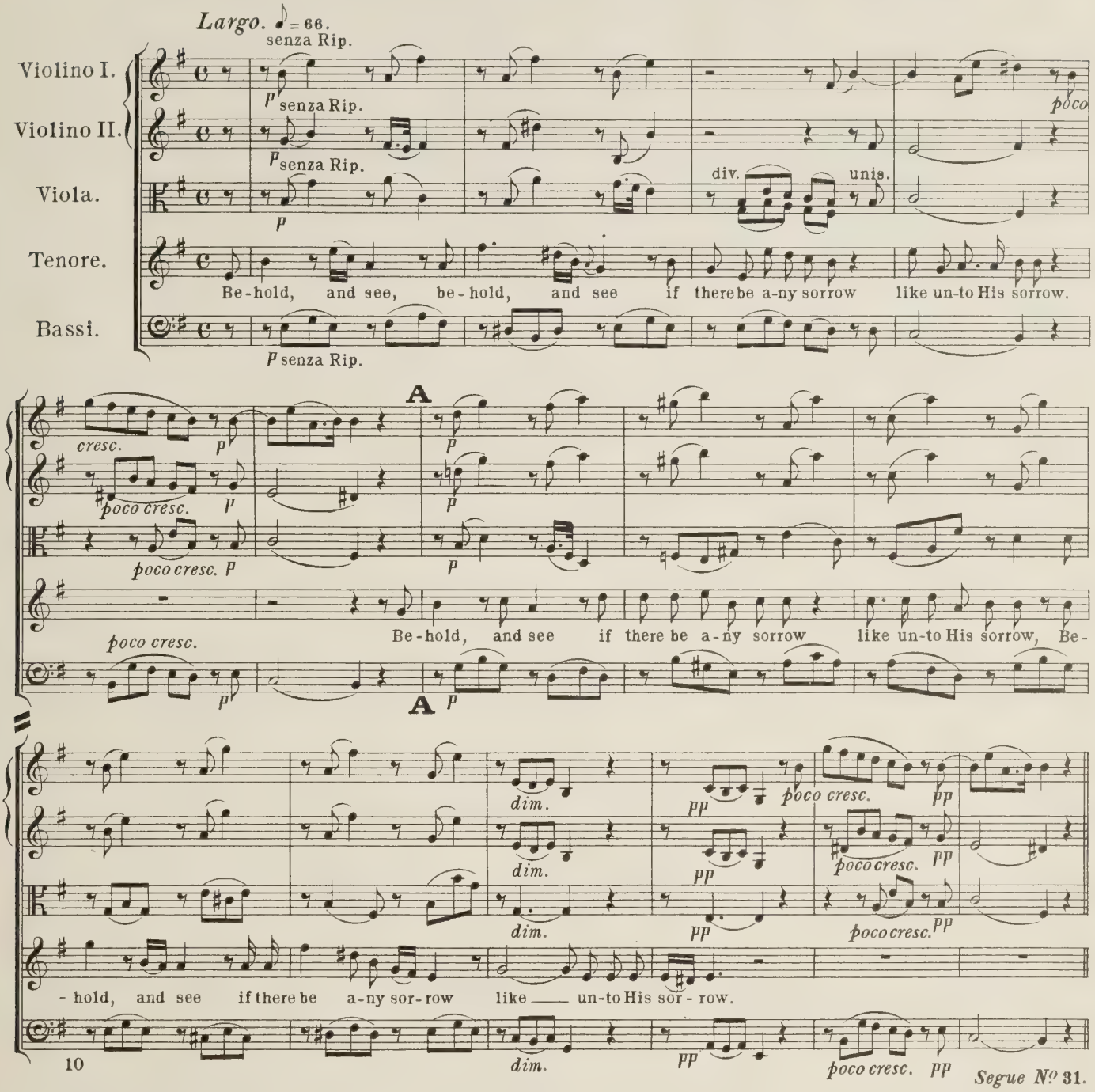
Him, but there was no man, nei-ther found He a-ny to comfort Him, He look-ed for some to have

10

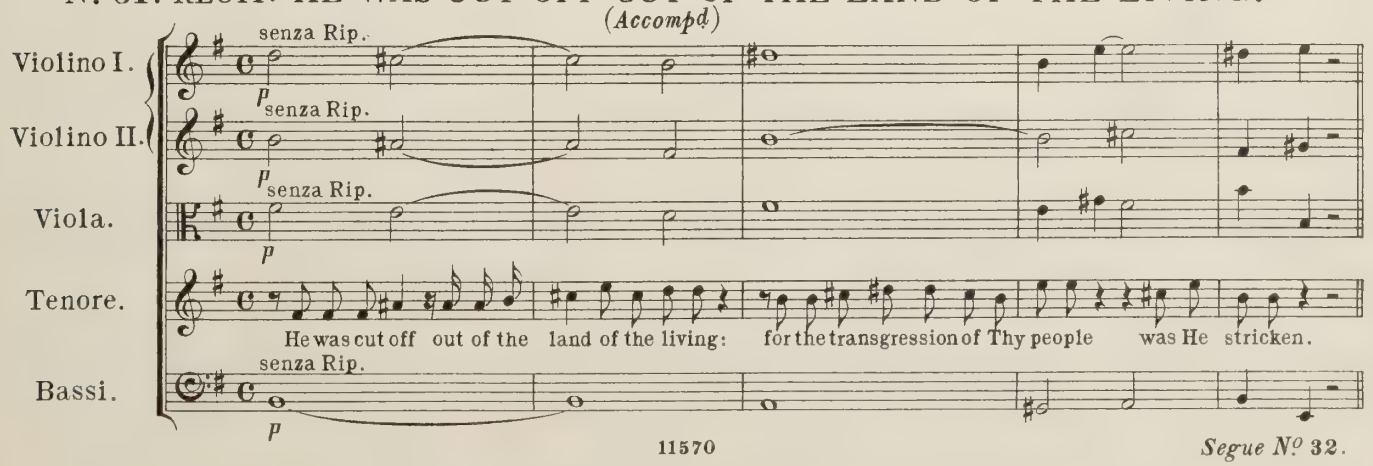
pi-ty on Him, but there was no man, nei-ther found He a-ny to com-fort Him.

Segue Nº 30.

Nº 30. AIR. BEHOLD, AND SEE IF THERE BE ANY SORROW.

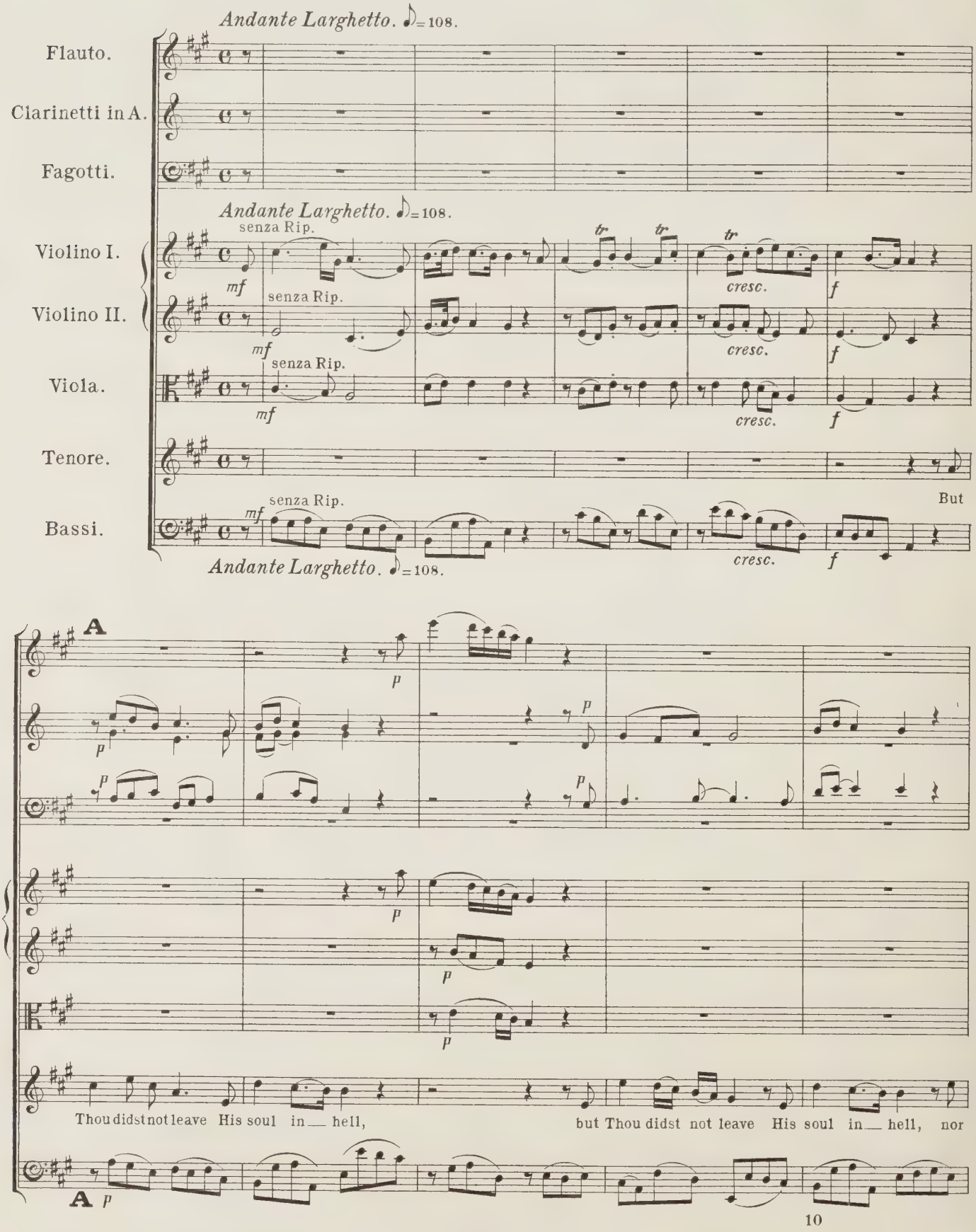
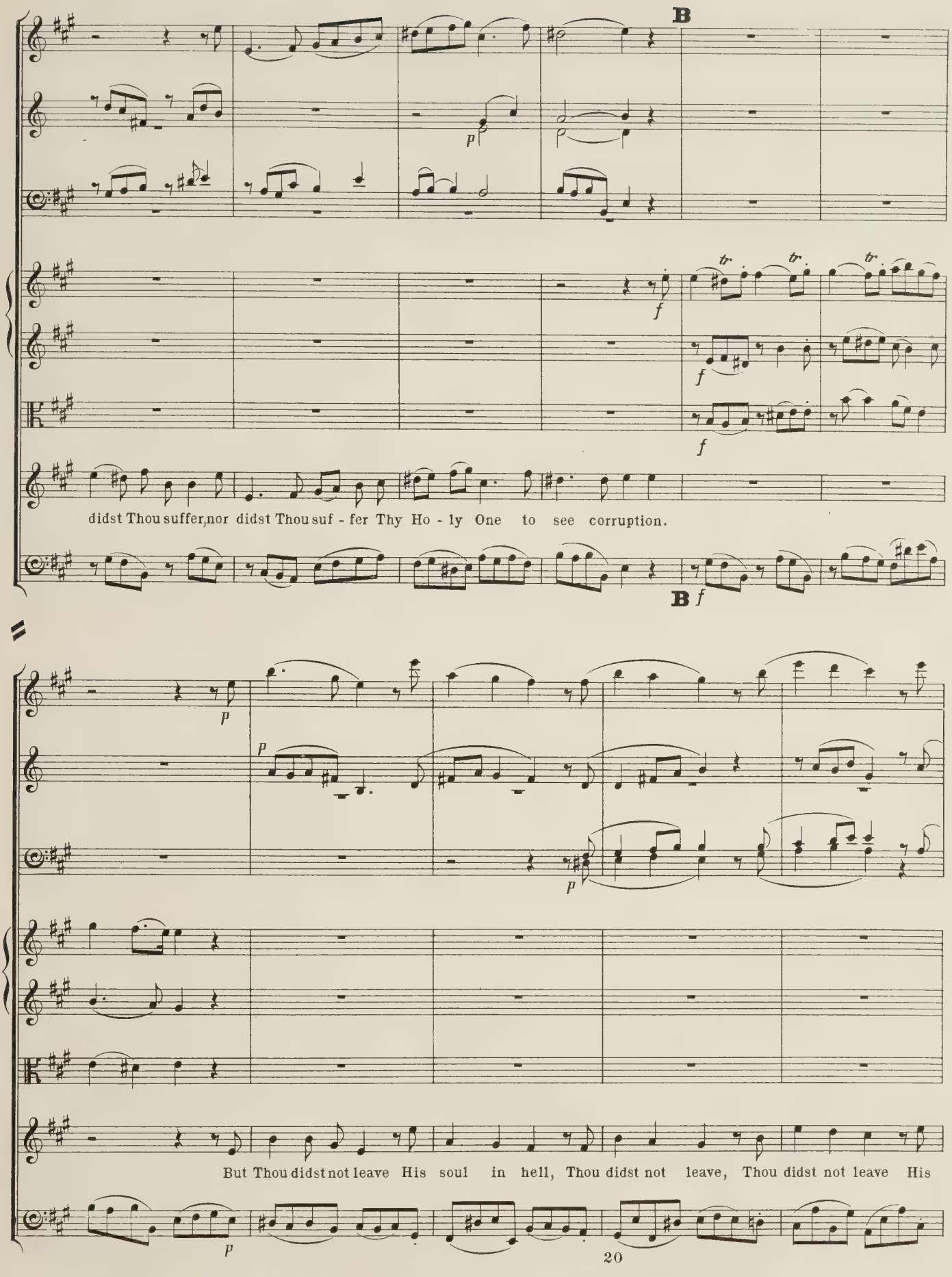


Nº 31. RECIT. HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

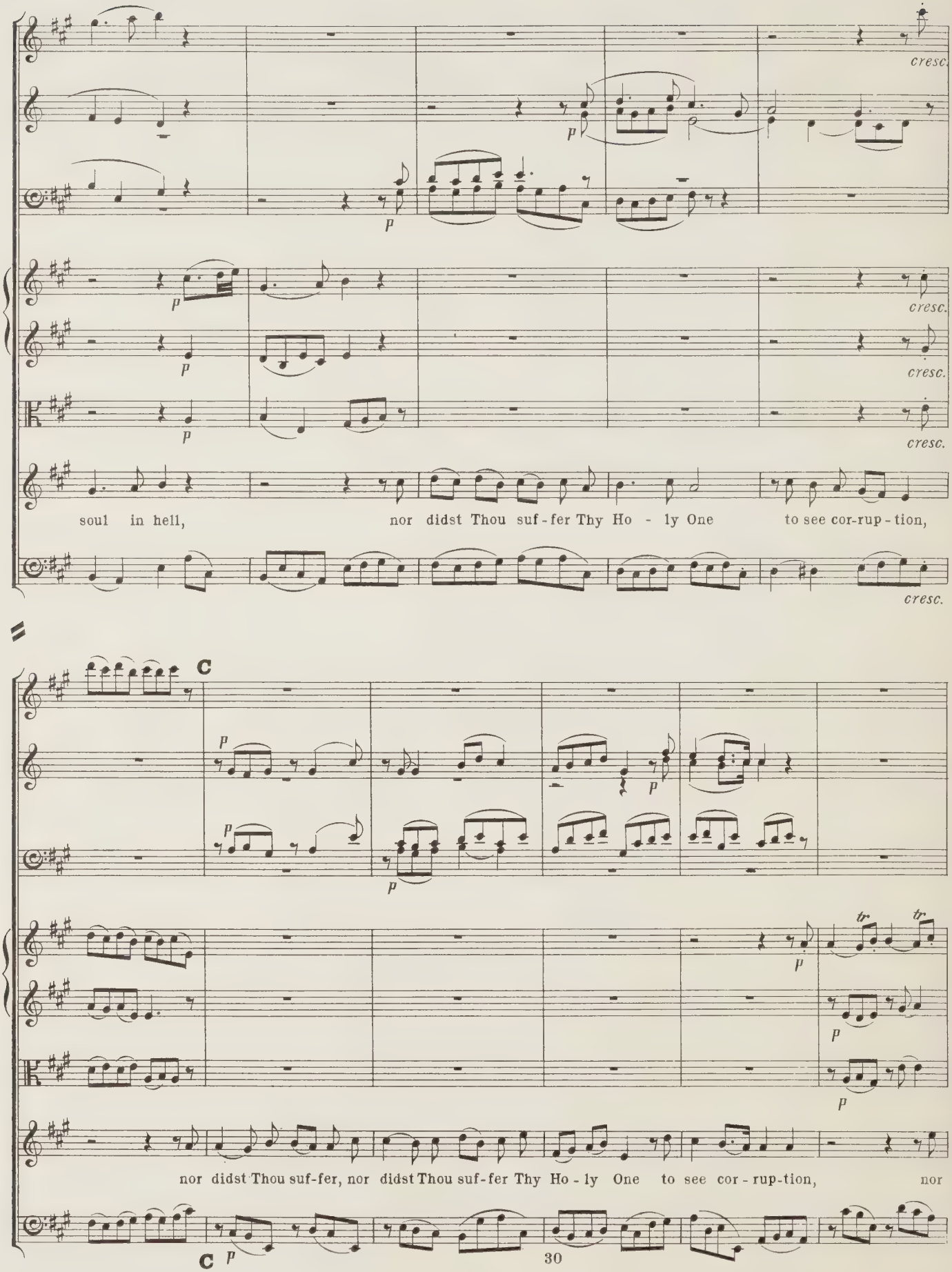


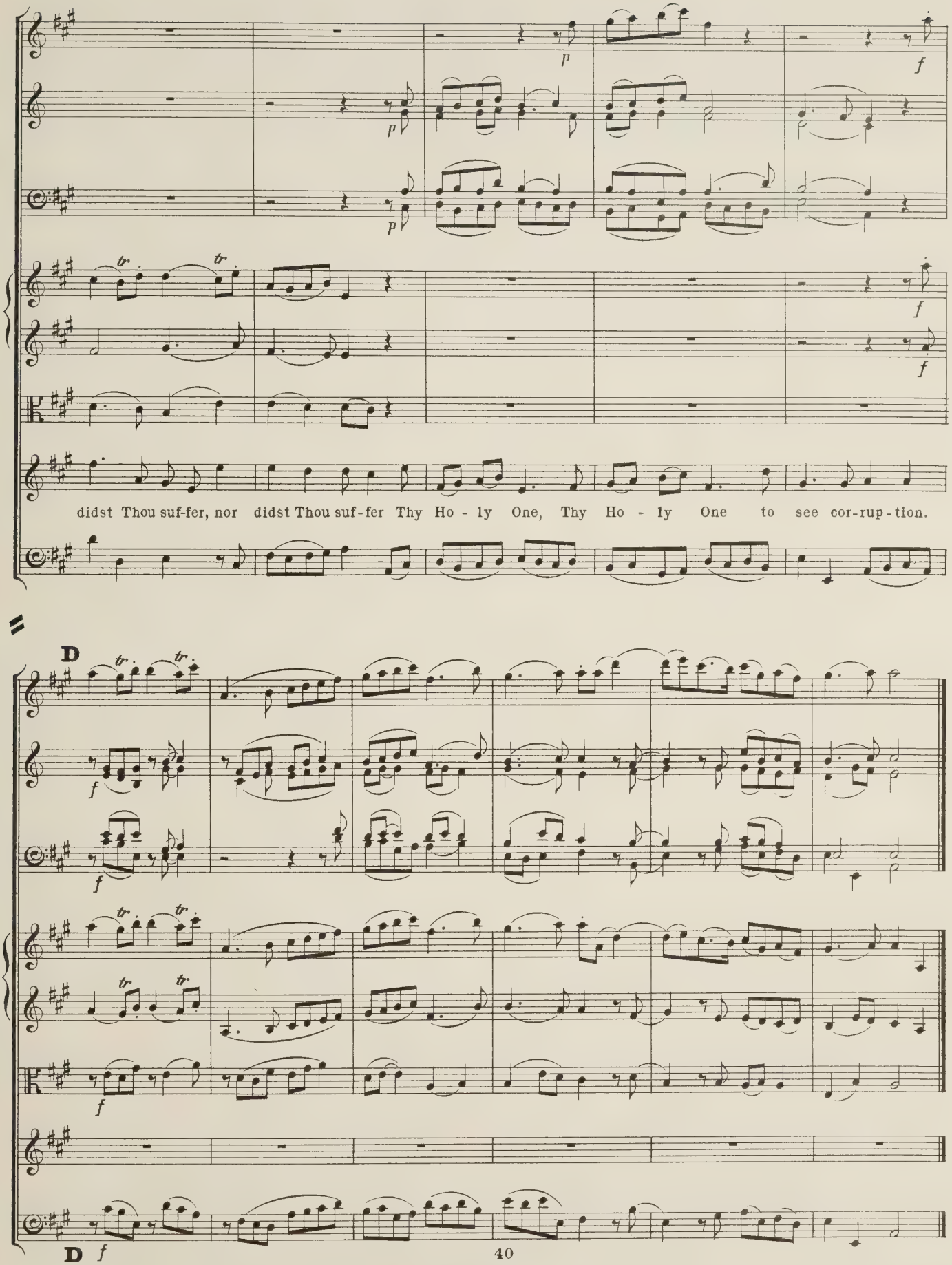
Segue Nº 32.

Nº 32. AIR. BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

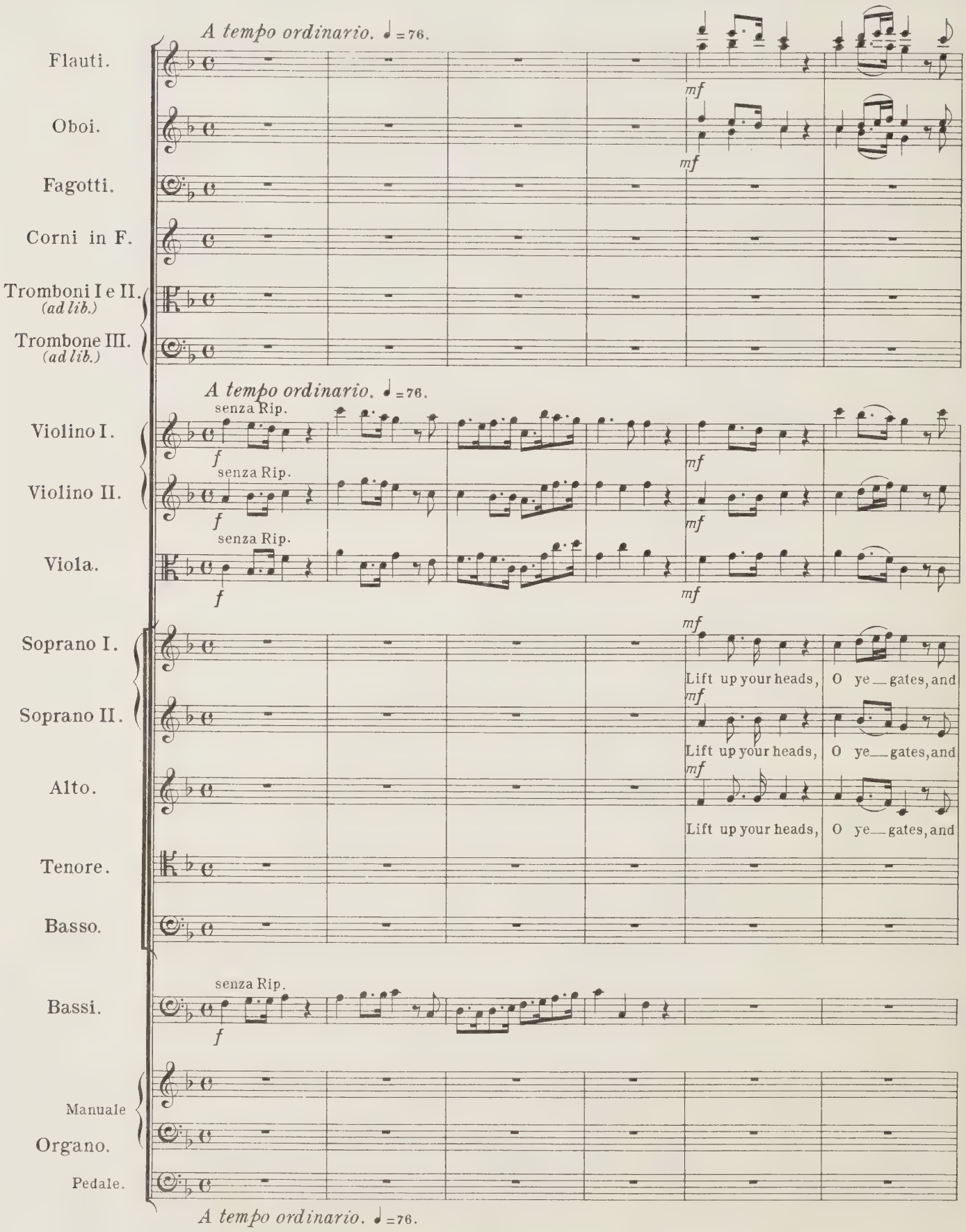


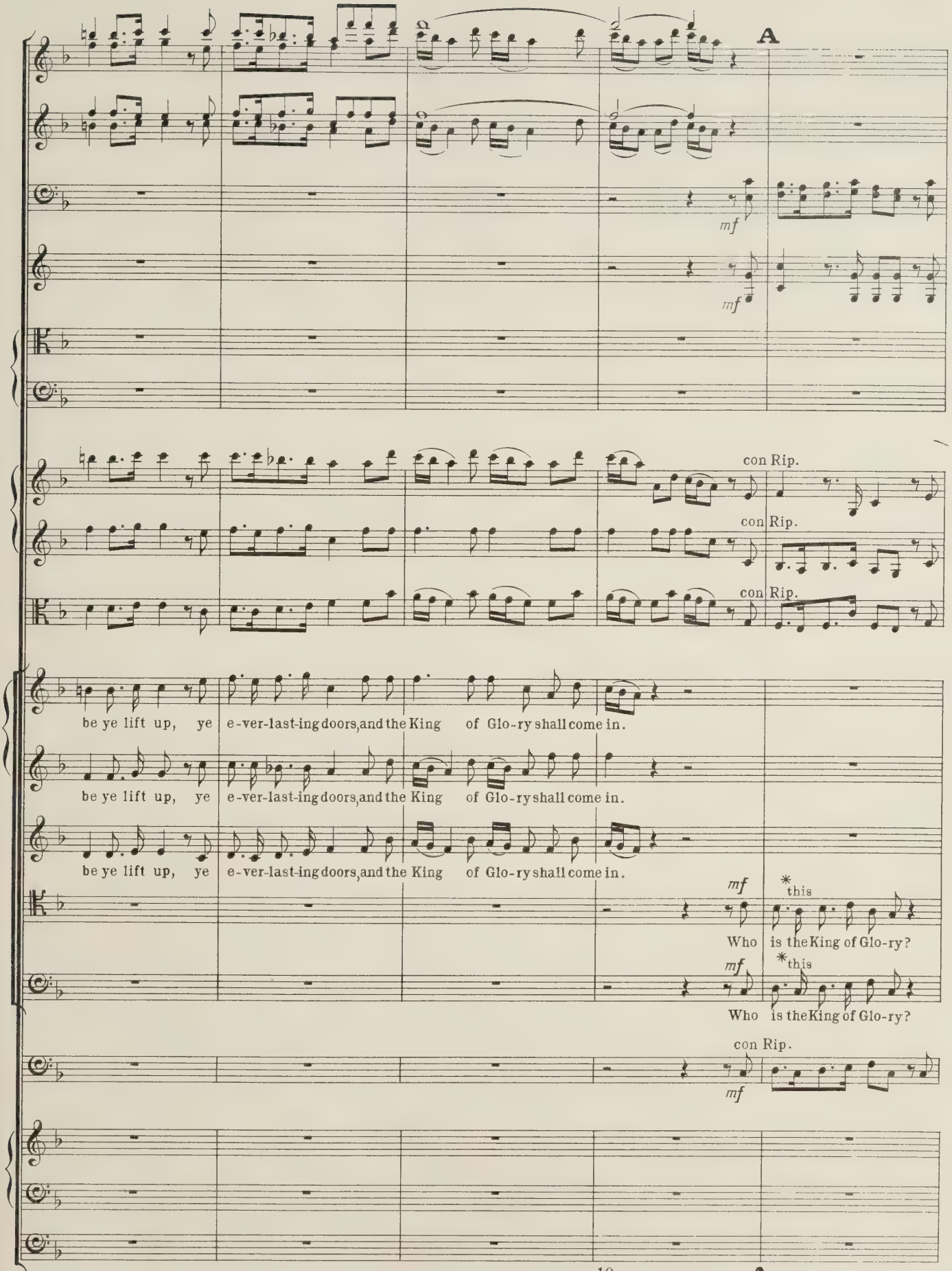
B
didst Thou suffer, nor didst Thou suf - fer Thy Ho - ly One to see corruption.
But Thou didst not leave His soul in hell, Thou didst not leave, Thou didst not leave His


cresc.
p
soul in hell, nor didst Thou suf-fer Thy Ho - ly One to see cor-rup-tion,
C
tr
nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho-ly One to see cor-rup-tion, nor
30

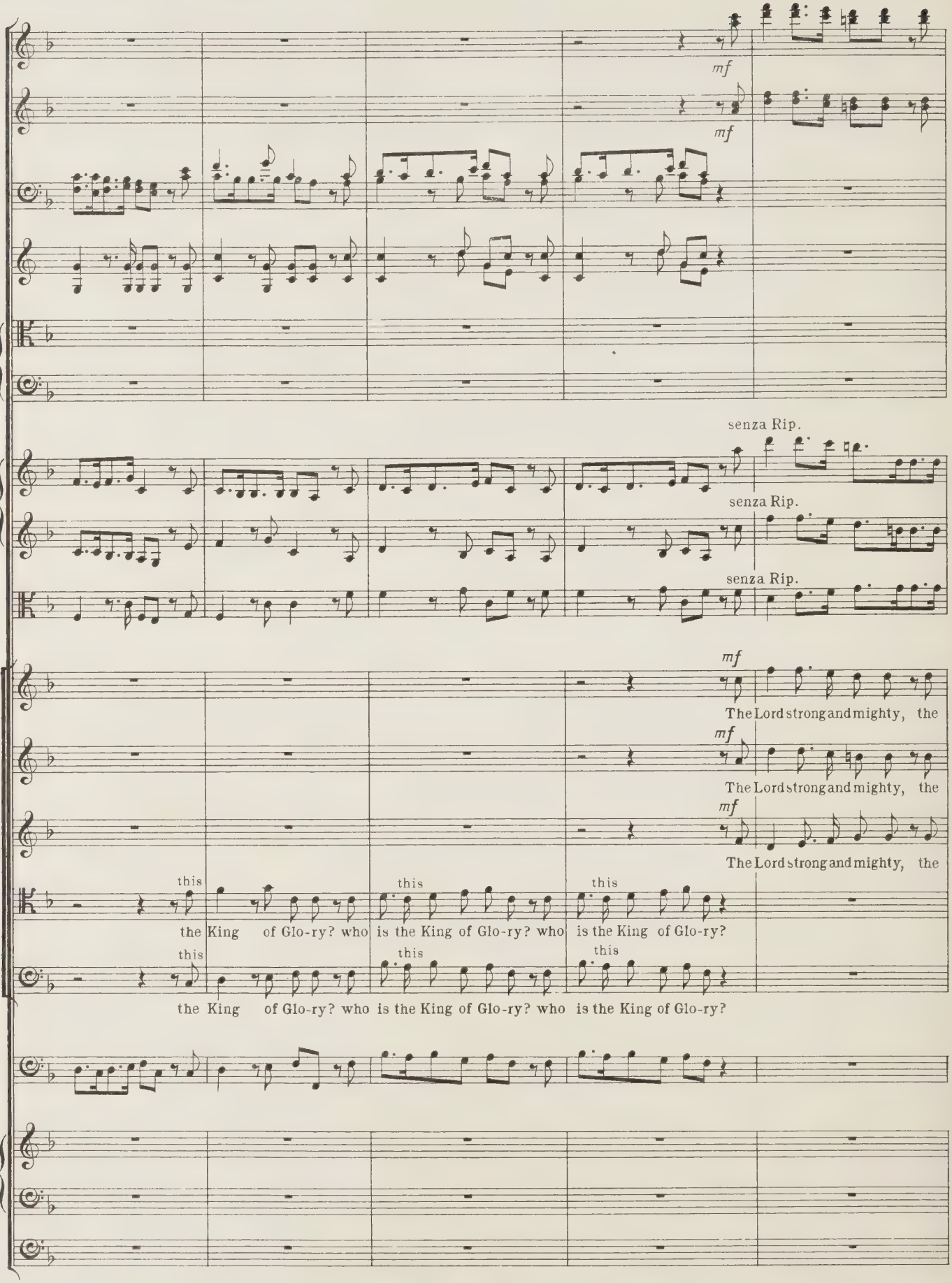

didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy Ho - ly One to see cor-rup-tion.
D
D
40

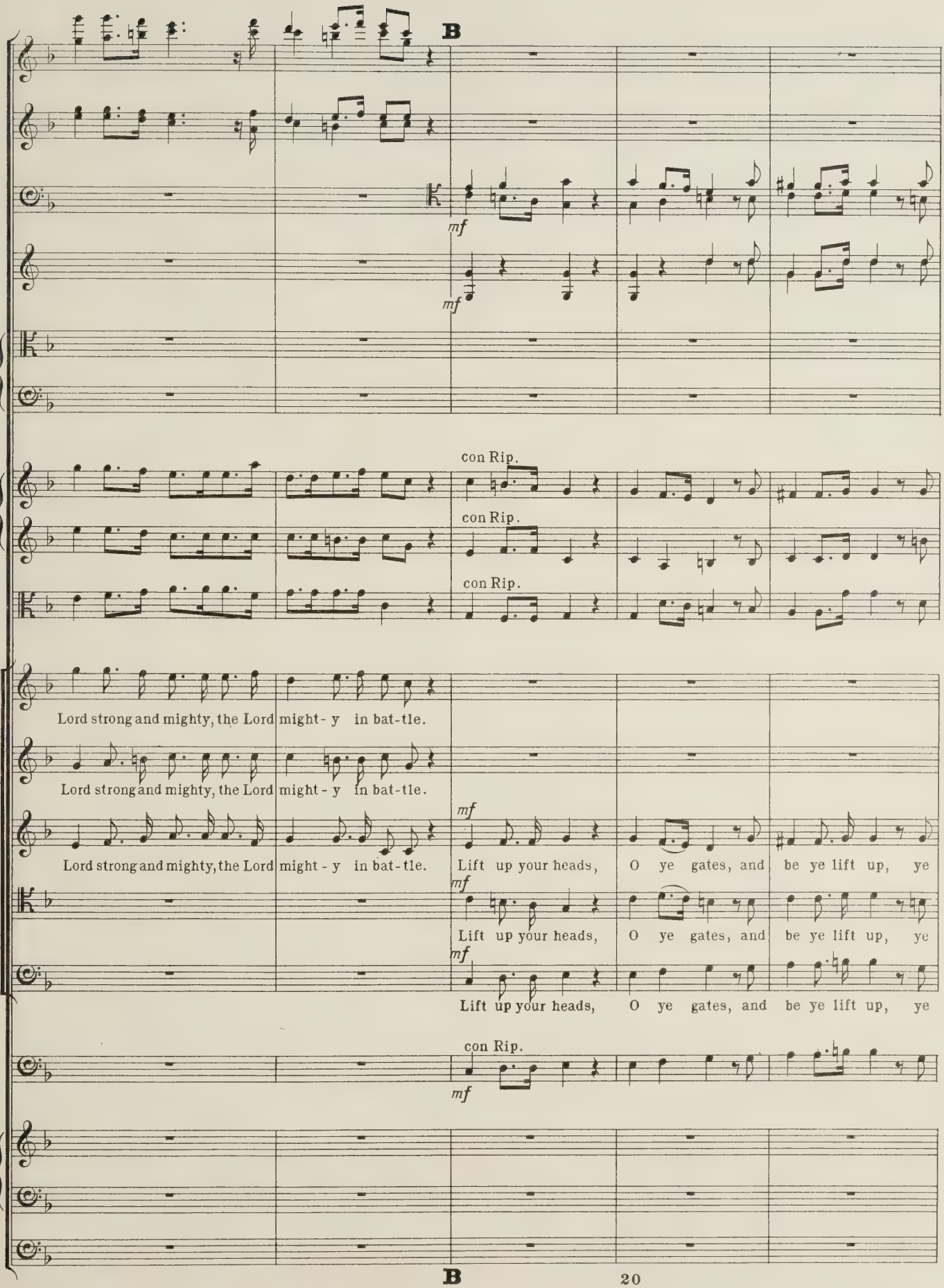
Nº 33. CHORUS. LIFT UP YOUR HEADS, O YE GATES.

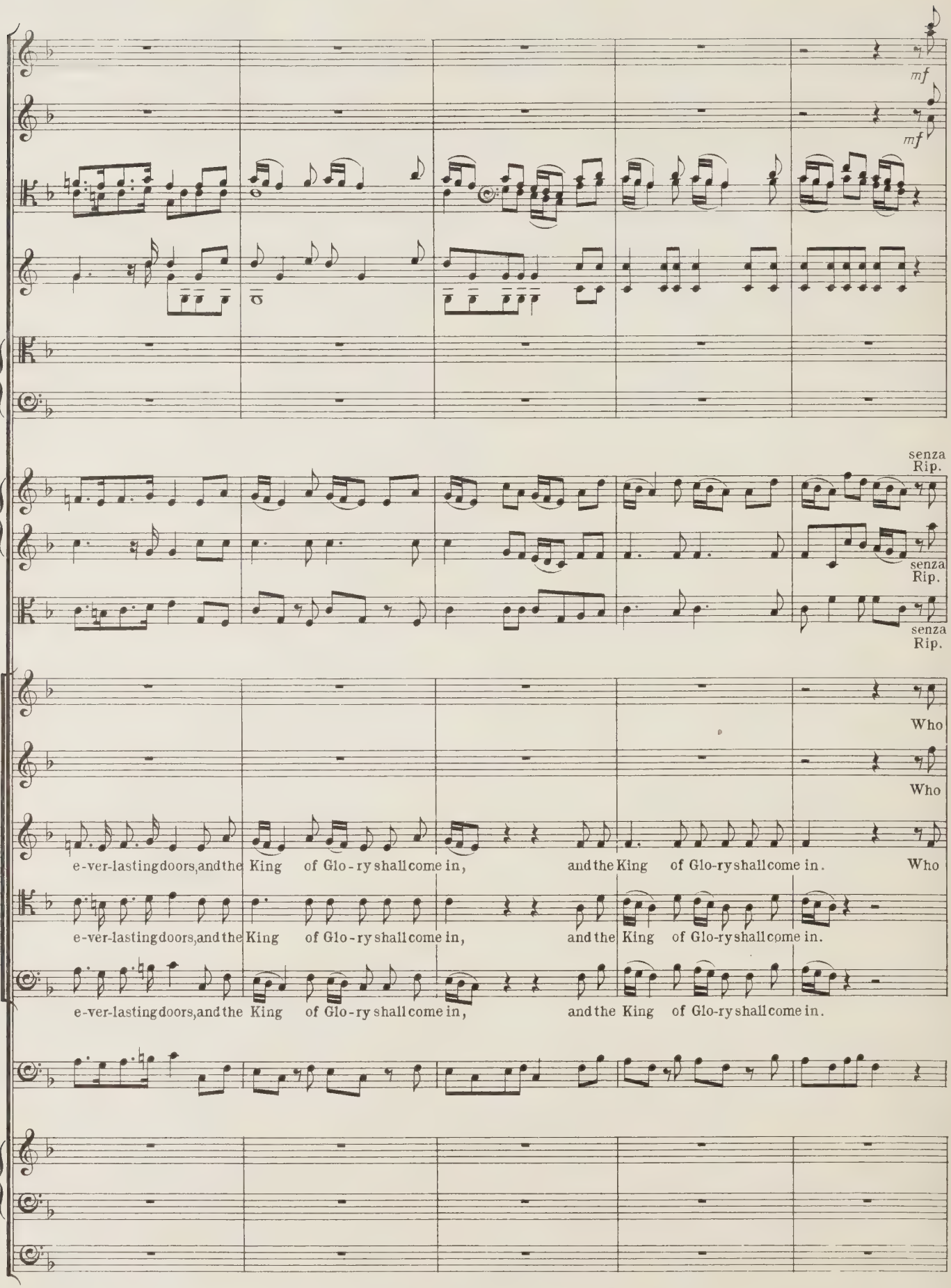


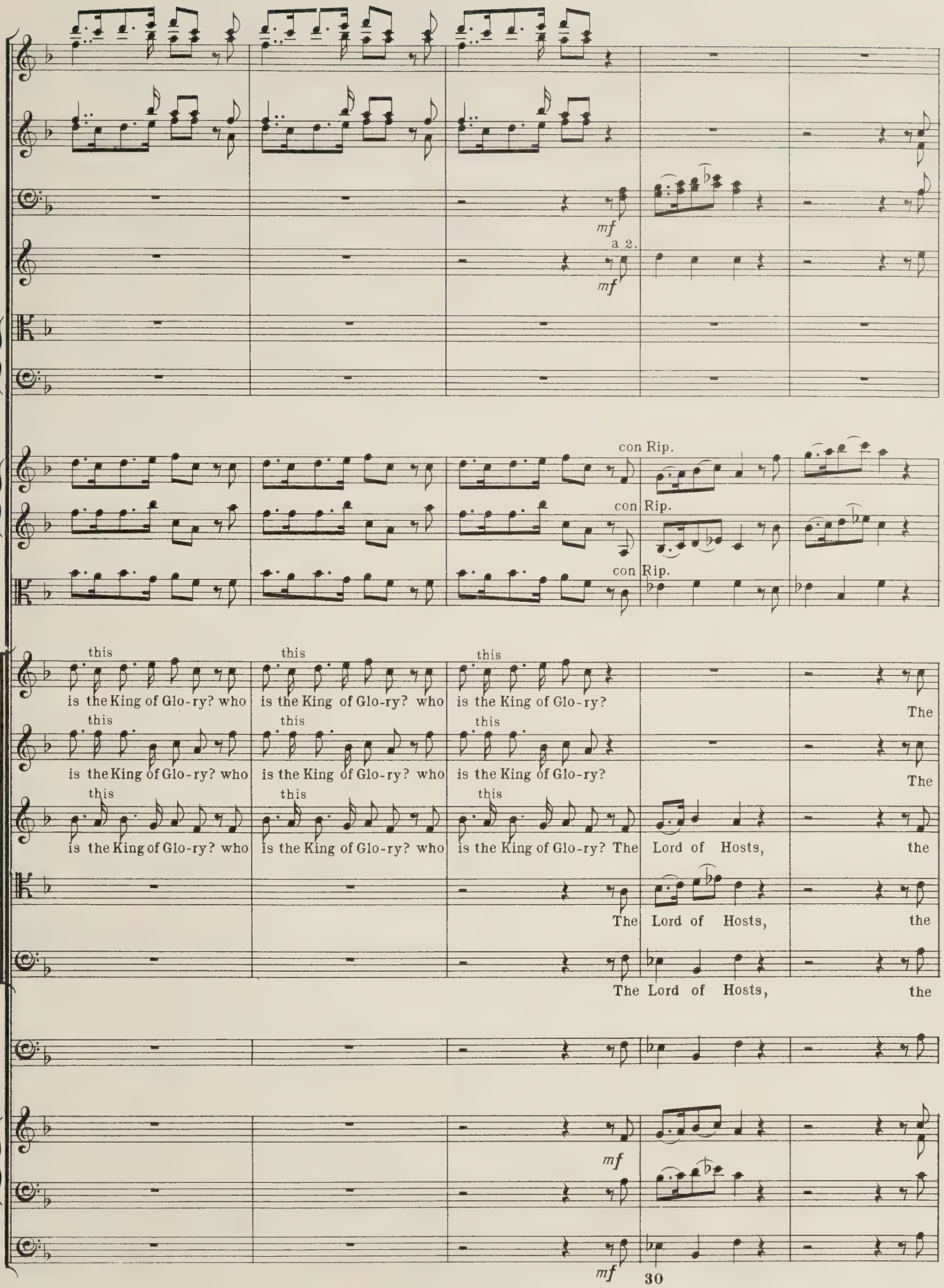

A
mf
mf
con Rip.
con Rip.
con Rip.
be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come in.
be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come in.
be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come in.
mf
*this
Who is the King of Glo-ry?
mf
*this
Who is the King of Glo-ry?
con Rip.
mf
10
A

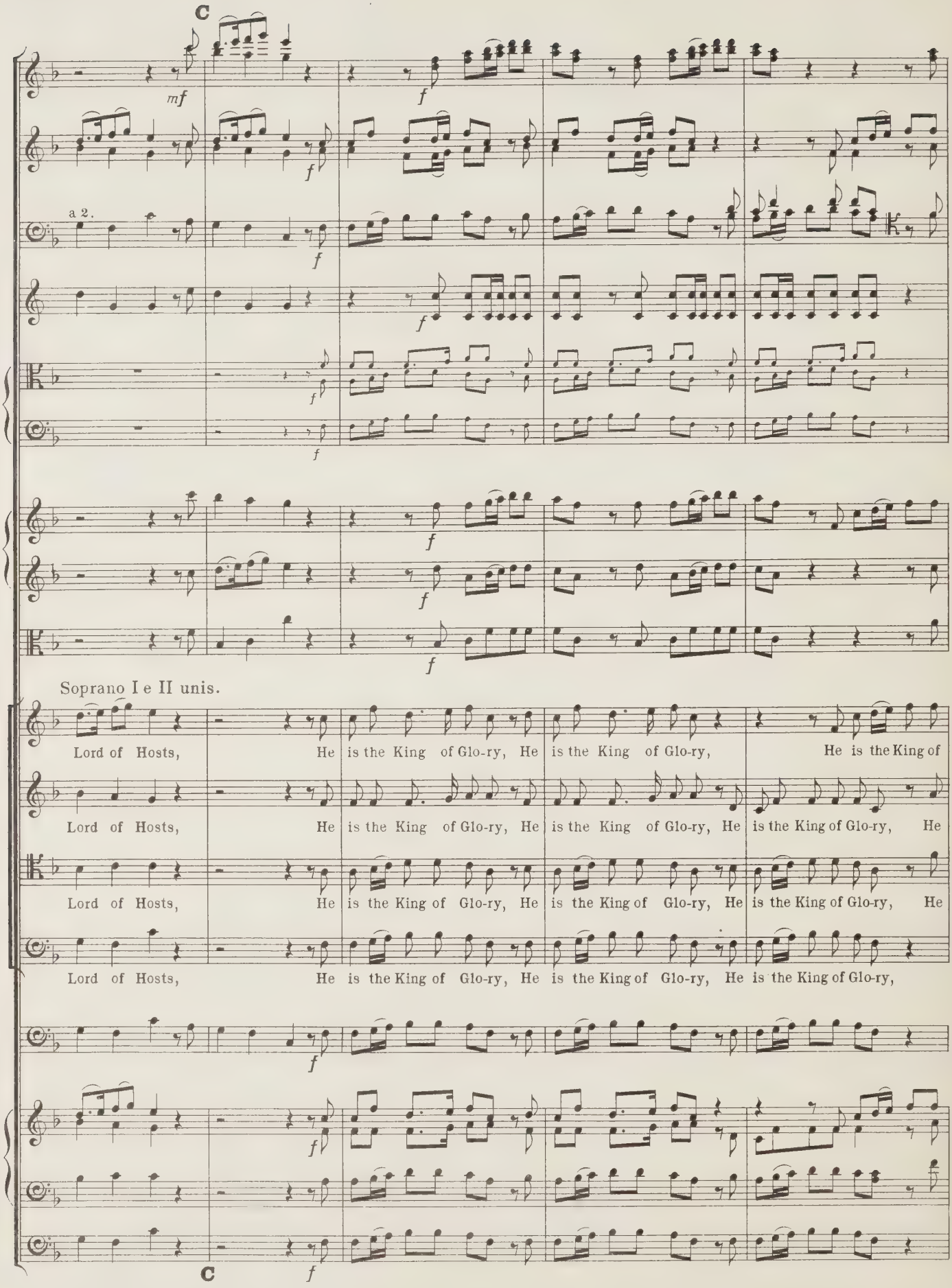
* See Preface.

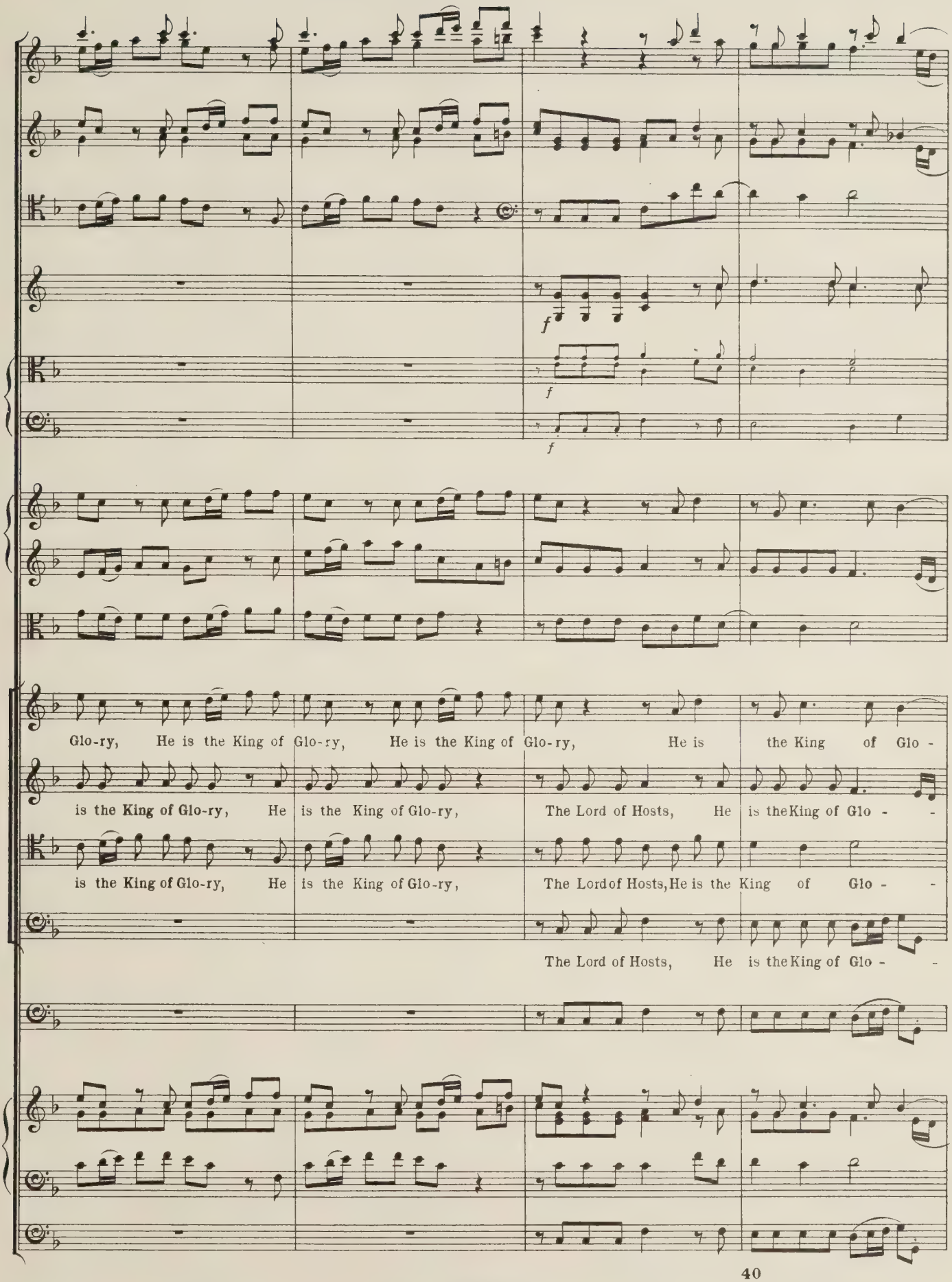

mf
mf
senza Rip.
senza Rip.
senza Rip.
mf
The Lord strong and mighty, the
mf
The Lord strong and mighty, the
mf
The Lord strong and mighty, the
this
the King of Glo-ry? who
this
is the King of Glo-ry? who
this
is the King of Glo-ry?
this
the King of Glo-ry? who
this
is the King of Glo-ry? who
this
is the King of Glo-ry?

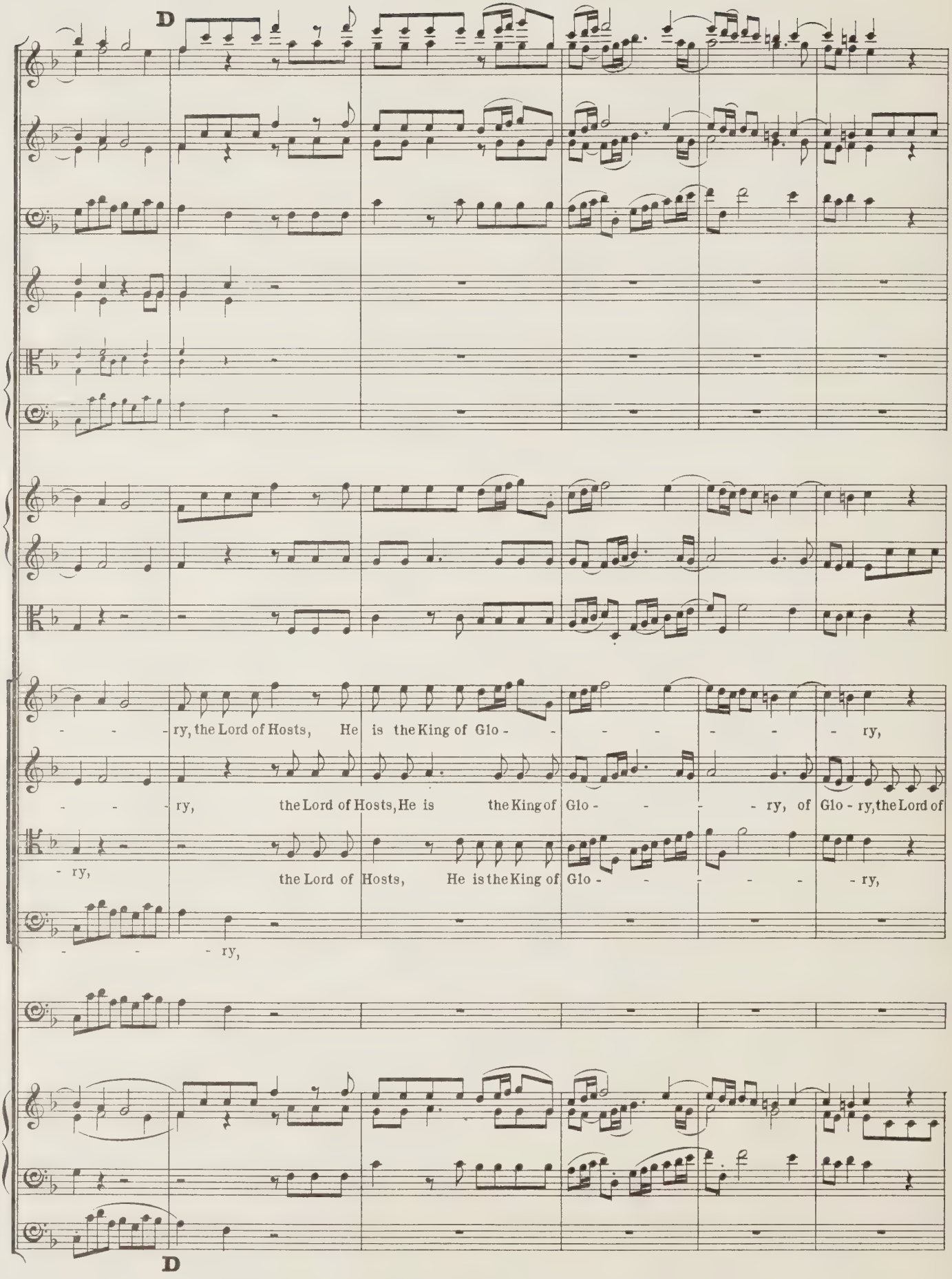

B
mf
mf
con Rip.
con Rip.
con Rip.
Lord strong and mighty, the Lord might - y in bat-tle.
Lord strong and mighty, the Lord might - y in bat-tle.
Lord strong and mighty, the Lord might - y in bat-tle.
mf
Lift up your heads, O ye gates, and be ye lift up, ye
mf
Lift up your heads, O ye gates, and be ye lift up, ye
mf
Lift up your heads, O ye gates, and be ye lift up, ye
con Rip.
mf
B

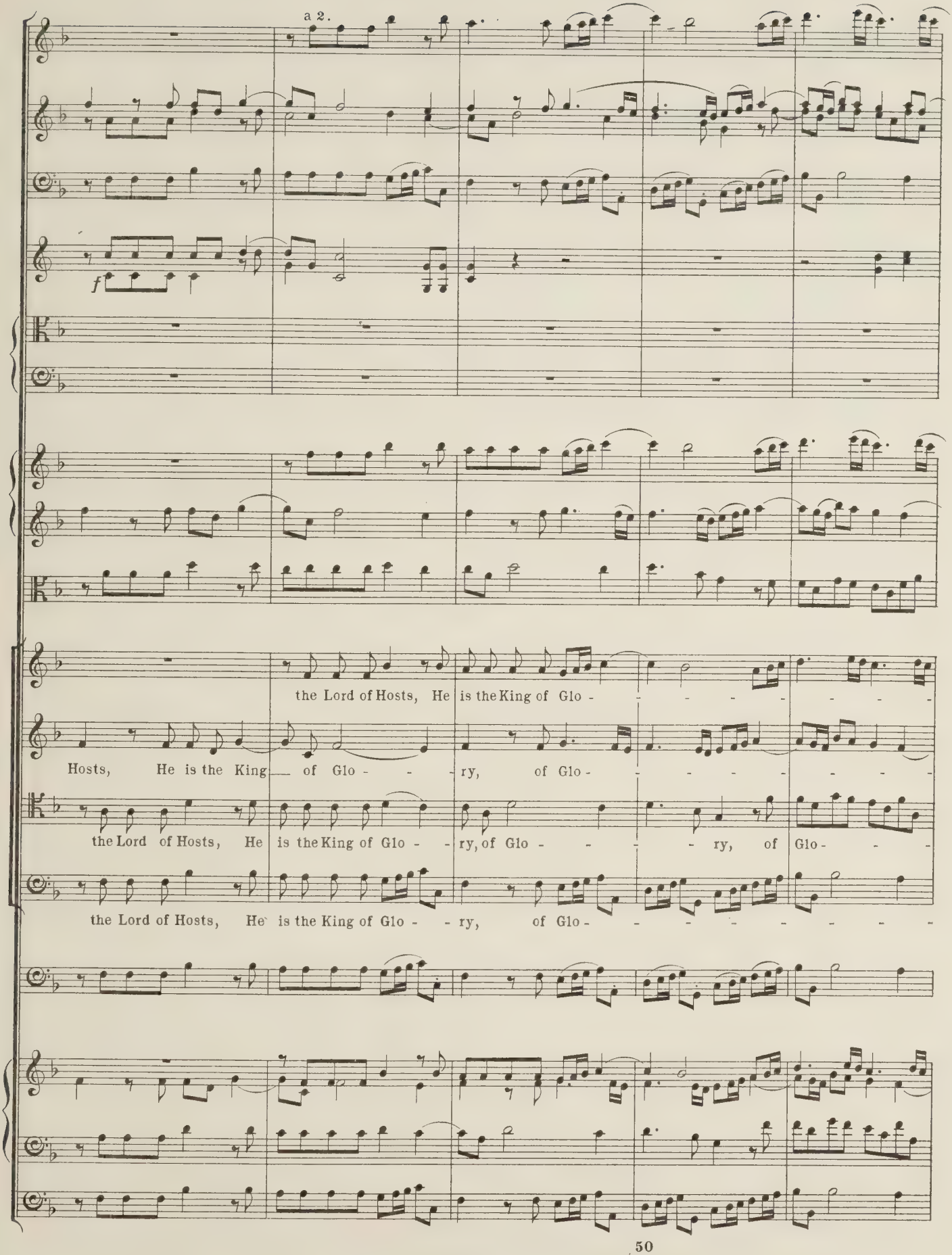

mf
mf
senza Rip.
senza Rip.
senza Rip.
Who
Who
e-ver-lasting doors, and the King of Glo-ry shall come in, and the King of Glo-ry shall come in. Who
e-ver-lasting doors, and the King of Glo-ry shall come in, and the King of Glo-ry shall come in.
e-ver-lasting doors, and the King of Glo-ry shall come in, and the King of Glo-ry shall come in.

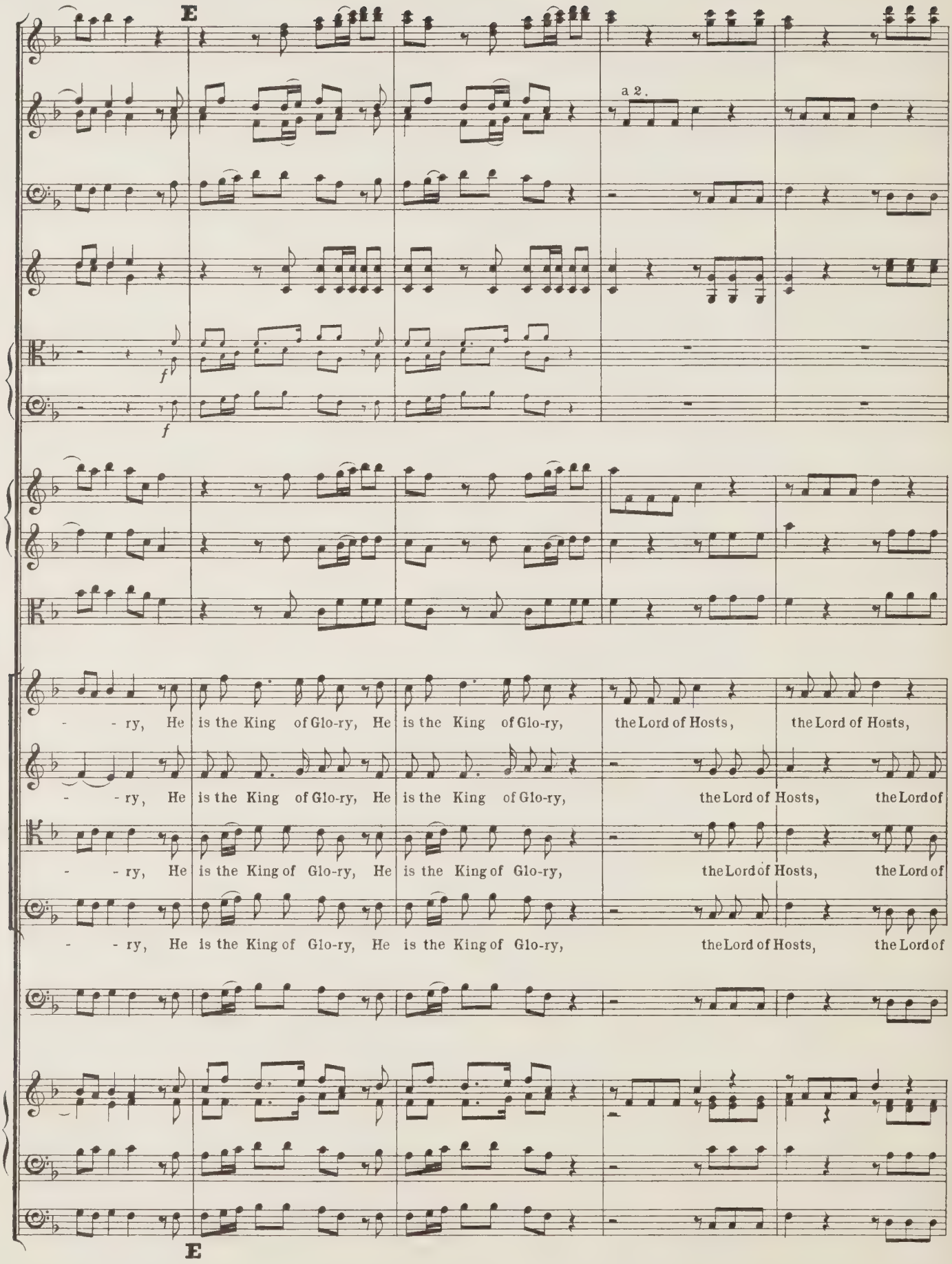

mf
a 2.
mf
con Rip.
con Rip.
con Rip.
this
is the King of Glo-ry? who
is the King of Glo-ry? who
is the King of Glo-ry?
The
Lord of Hosts,
the
mf
mf
30

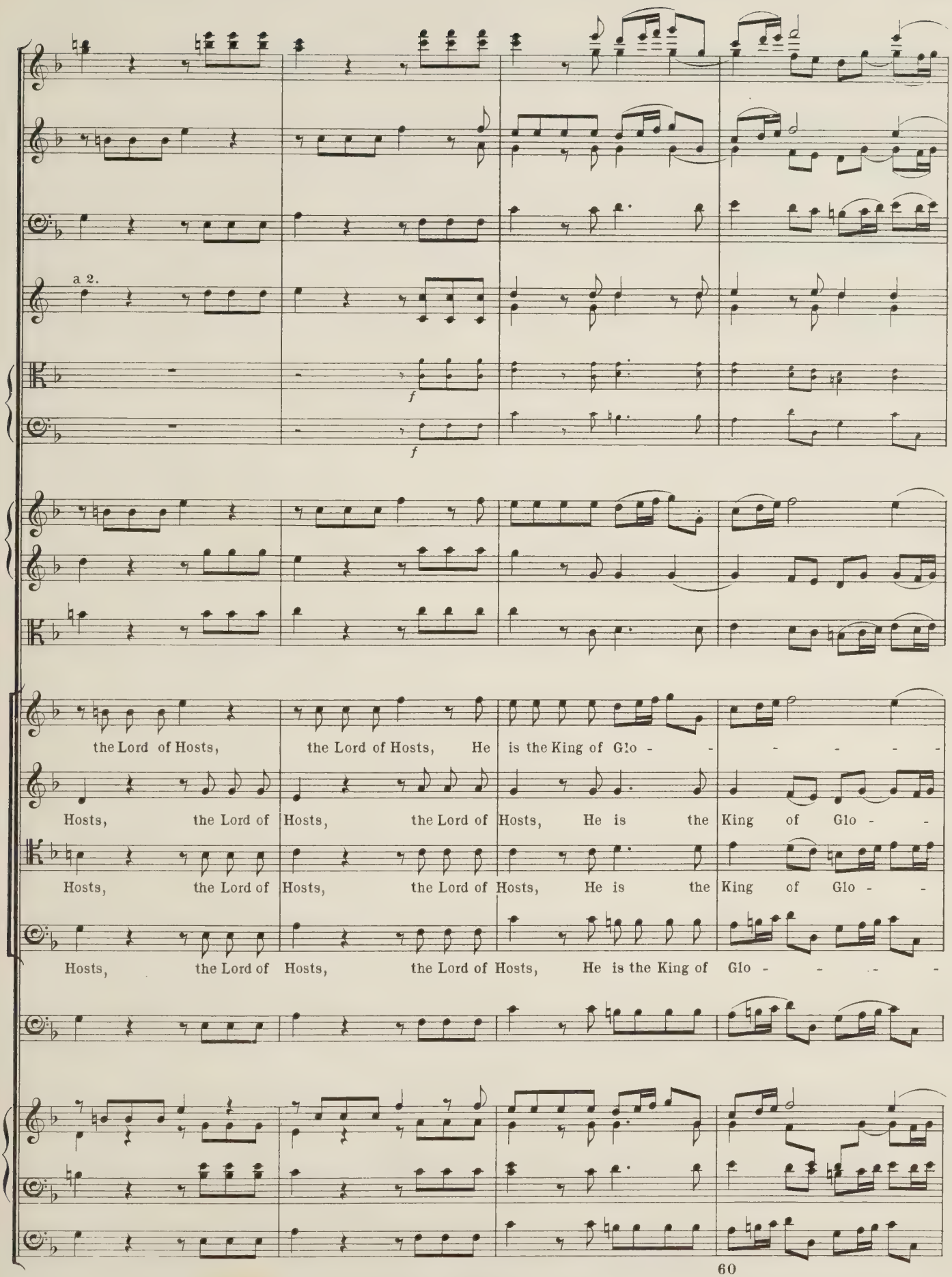

C
mf
f
a 2.
Soprano I e II unis.
Lord of Hosts, He is the King of Glo-ry, He is the King of Glo-ry, He is the King of
Lord of Hosts, He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He
Lord of Hosts, He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He
Lord of Hosts, He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry,
C

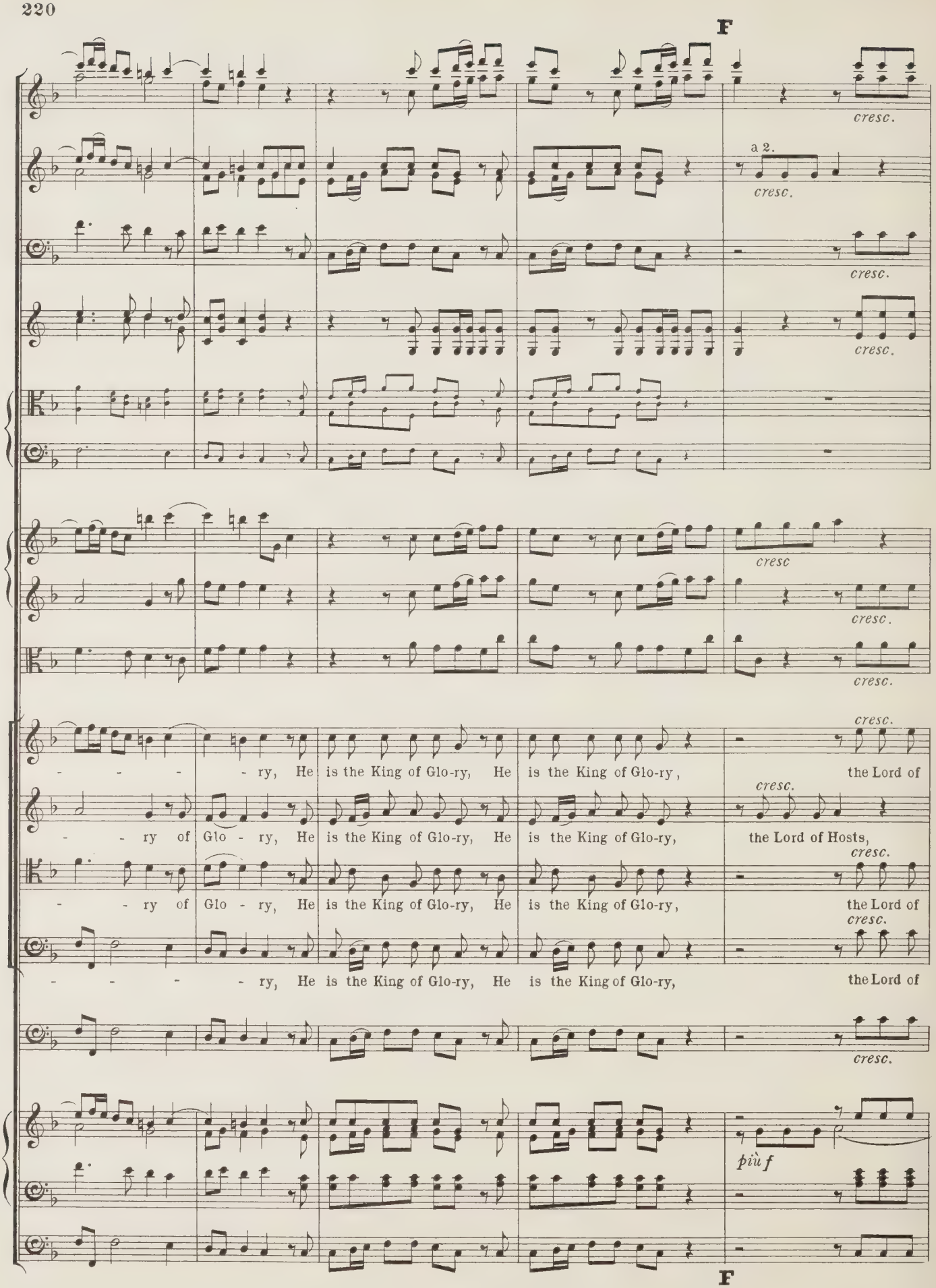

f
f
f
Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is the King of Glo -
is the King of Glo-ry, He is the King of Glo-ry, The Lord of Hosts, He is the King of Glo - -
is the King of Glo-ry, He is the King of Glo-ry, The Lord of Hosts, He is the King of Glo - -
The Lord of Hosts, He is the King of Glo - -

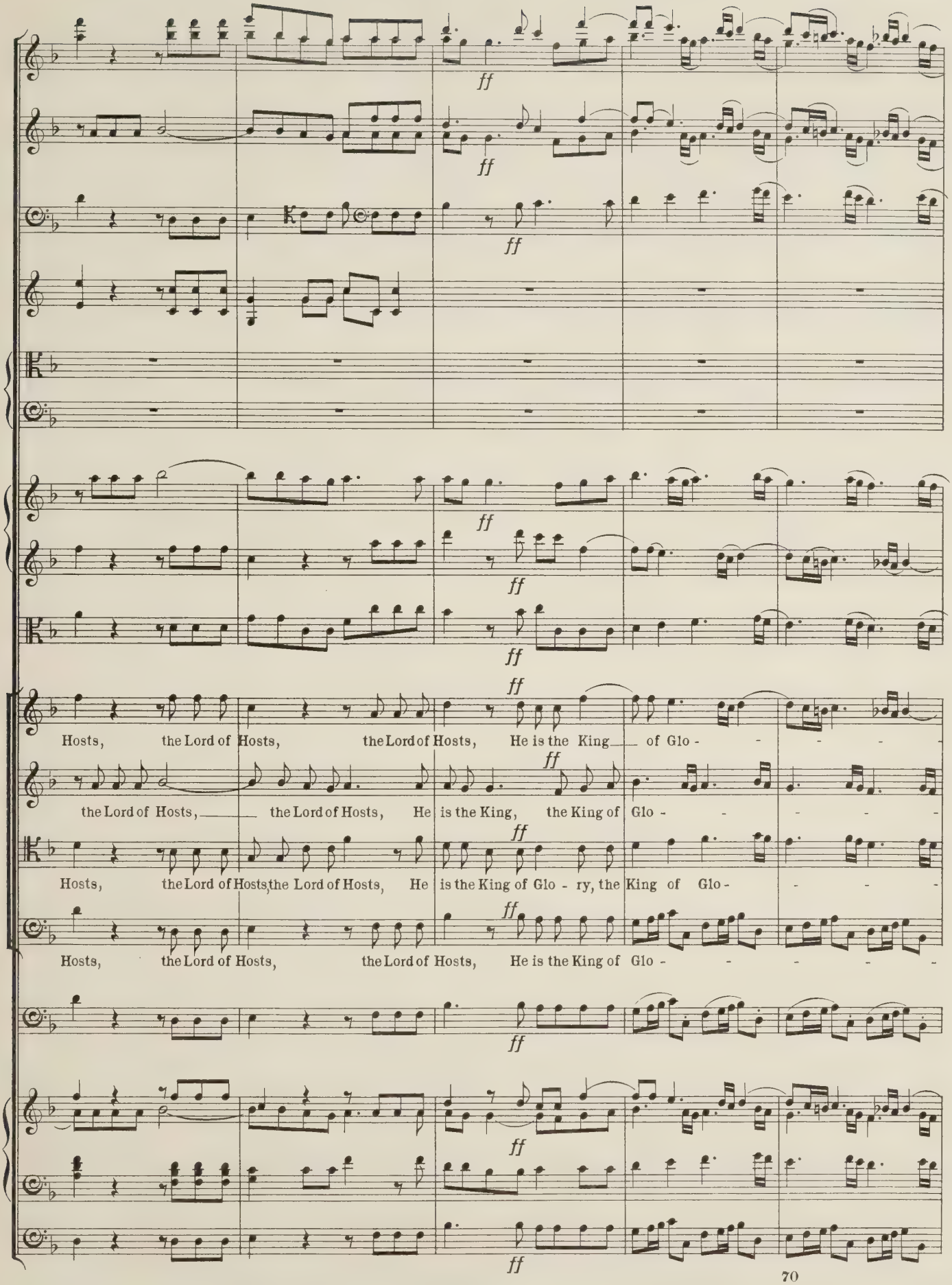

D
ry, the Lord of Hosts, He is the King of Glo - - - - - - - ry,
ry, the Lord of Hosts, He is the King of Glo - - - - ry, of Glo - ry, the Lord of
- ry, the Lord of Hosts, He is the King of Glo - - - - - ry,
- - - - ry,
D

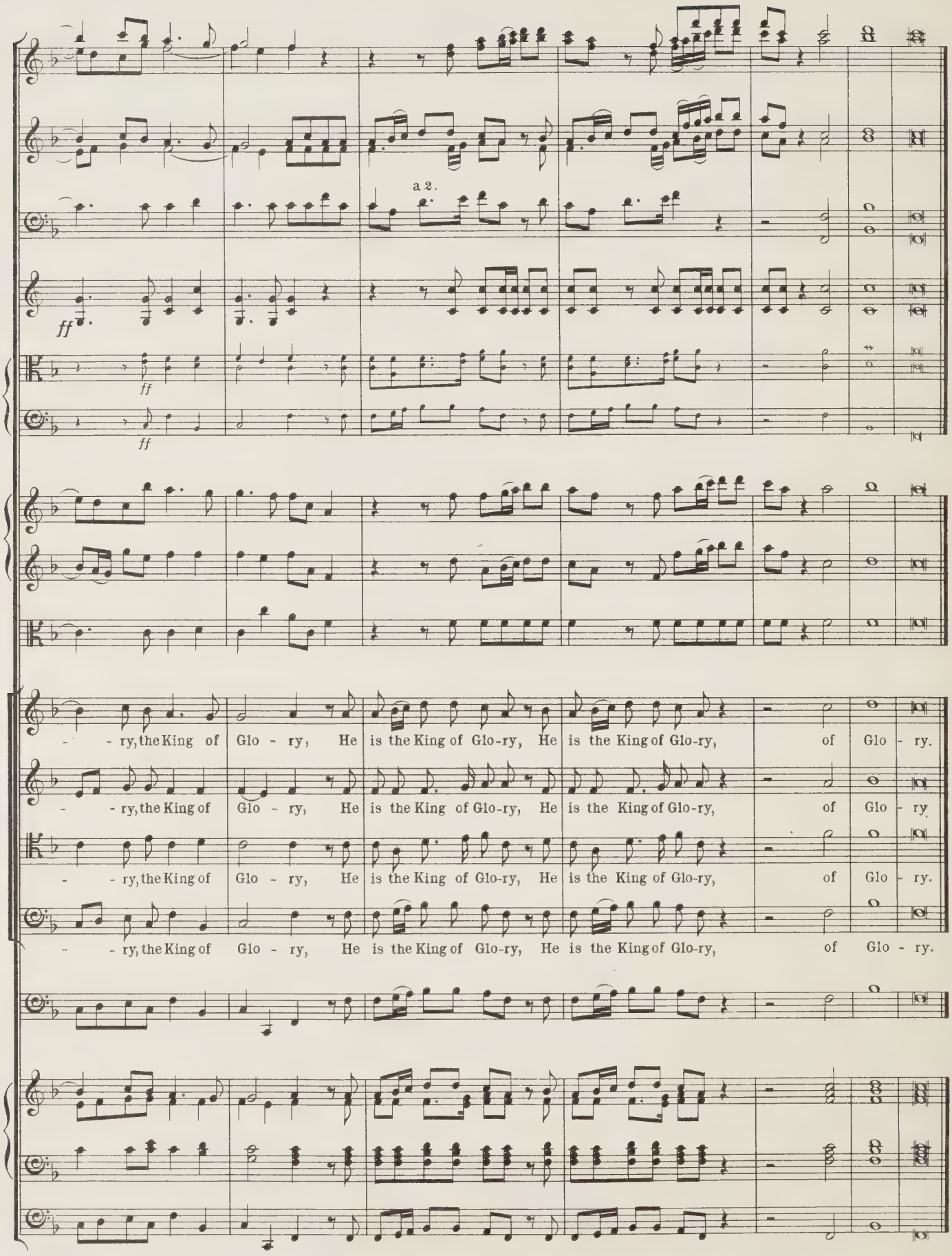

a 2.
f
the Lord of Hosts, He is the King of Glo - - - - - - - -
Hosts, He is the King of Glo - - - ry, of Glo - - - - - - - -
the Lord of Hosts, He is the King of Glo - - ry, of Glo - - - - ry, of Glo - - -
the Lord of Hosts, He is the King of Glo - - ry, of Glo - - - - - - - -


E
a 2.
f
f
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, the Lord of Hosts,
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, the Lord of
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, the Lord of
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, the Lord of
E


a 2.
f
f
the Lord of Hosts, the Lord of Hosts, He is the King of Glo - - - - - -
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - -
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - -
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - - - - -
60

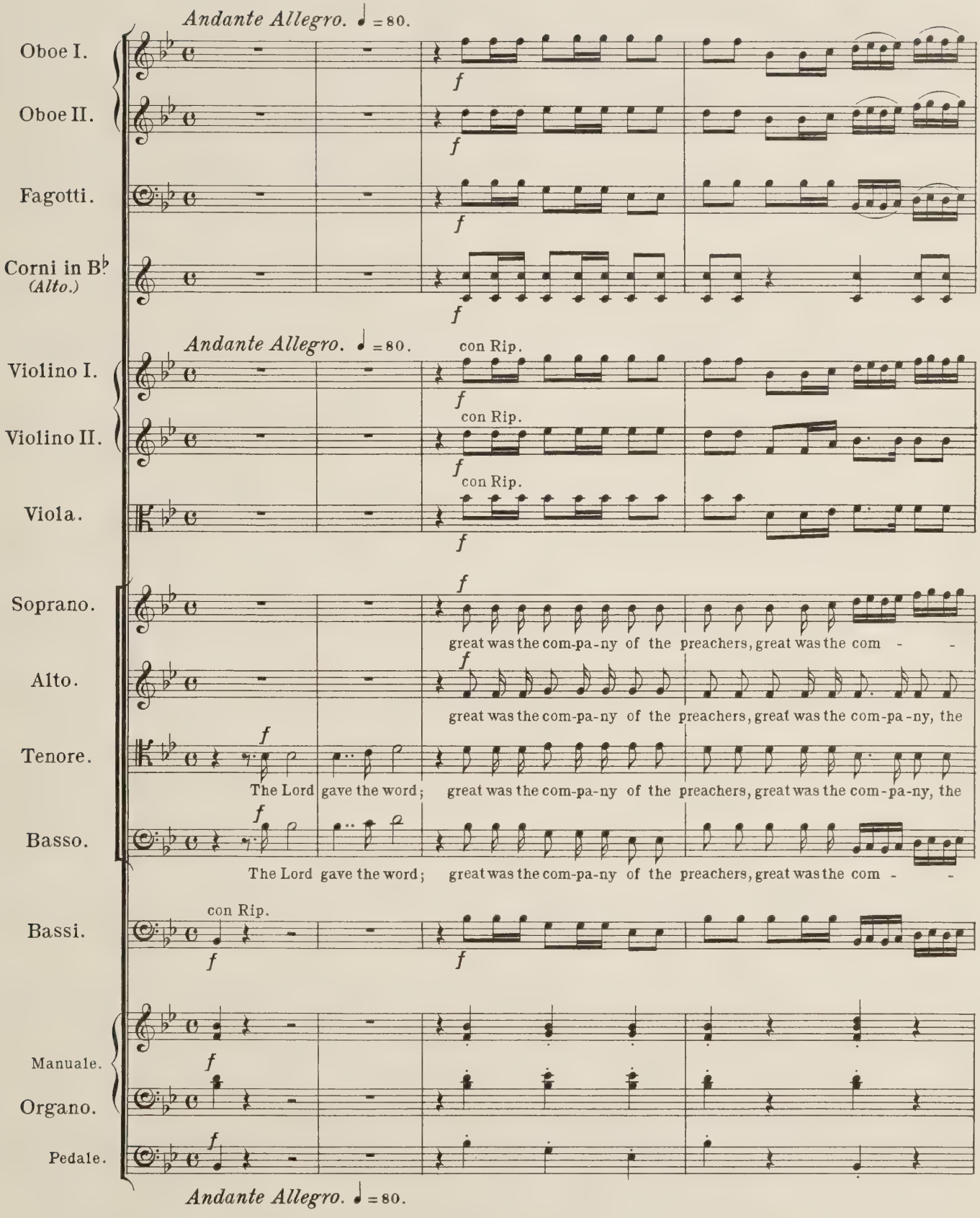

F
cresc.
a 2.
cresc.
cresc.
cresc.
cresc
cresc.
cresc.
cresc.
cresc.
- - - - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of
- - ry of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts,
- - ry of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of
- - - - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of
cresc.
cresc.
più f
F

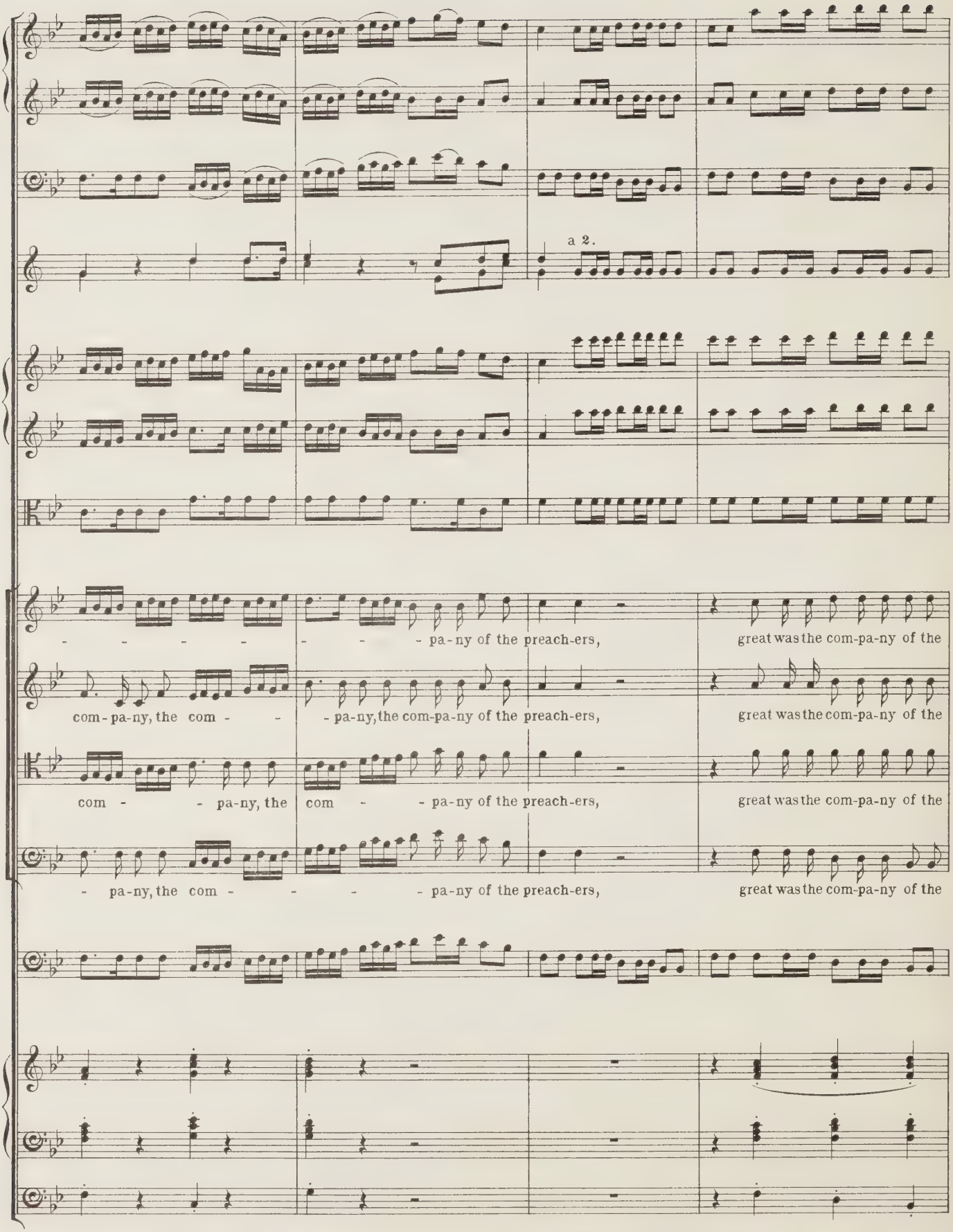

ff
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo -
the Lord of Hosts, the Lord of Hosts, He is the King, the King of Glo -
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the King of Glo -
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo -

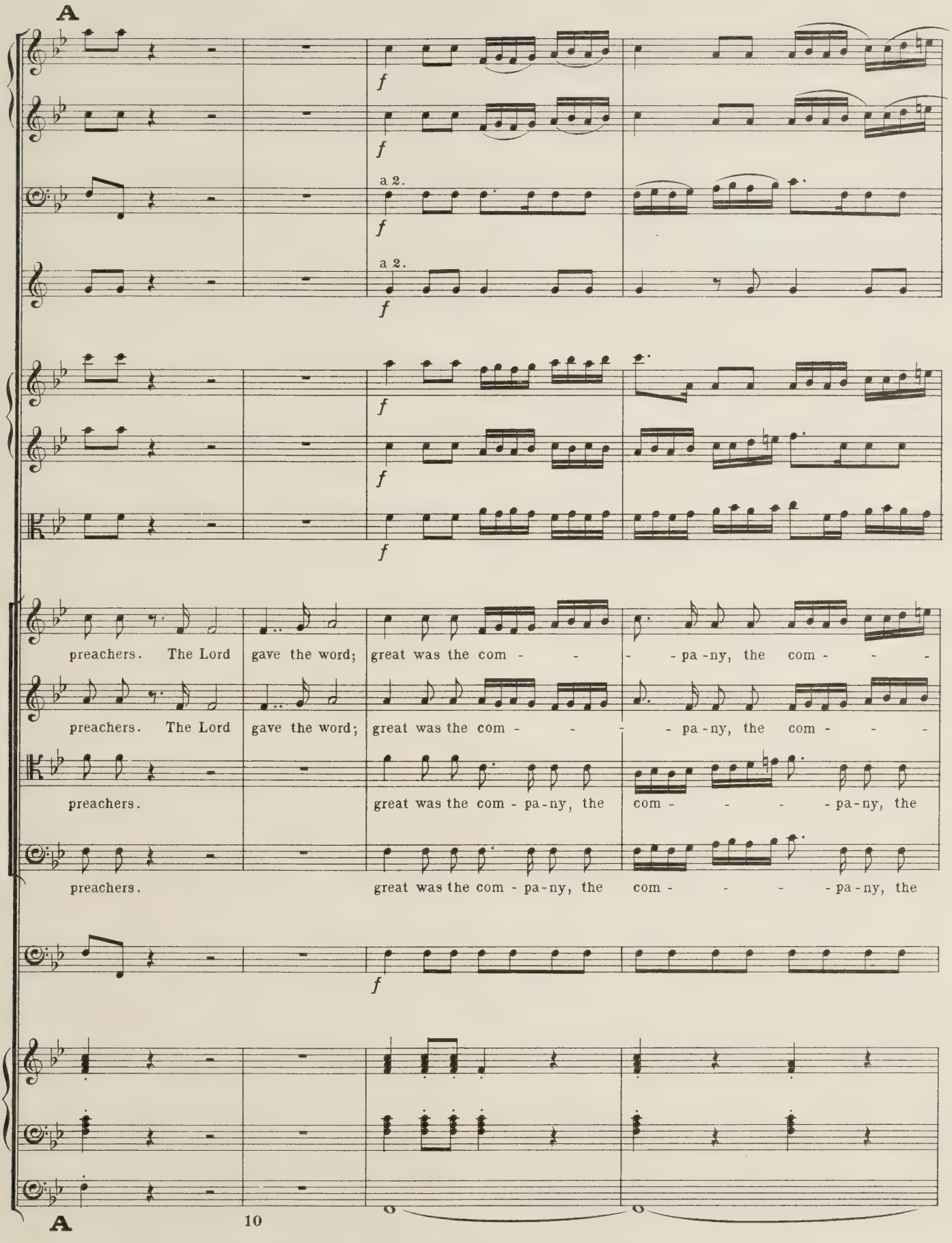

a 2.
ff
ff
ff
- - ry, the King of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
- - ry, the King of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
- - ry, the King of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
- - ry, the King of Glo - ry, He is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

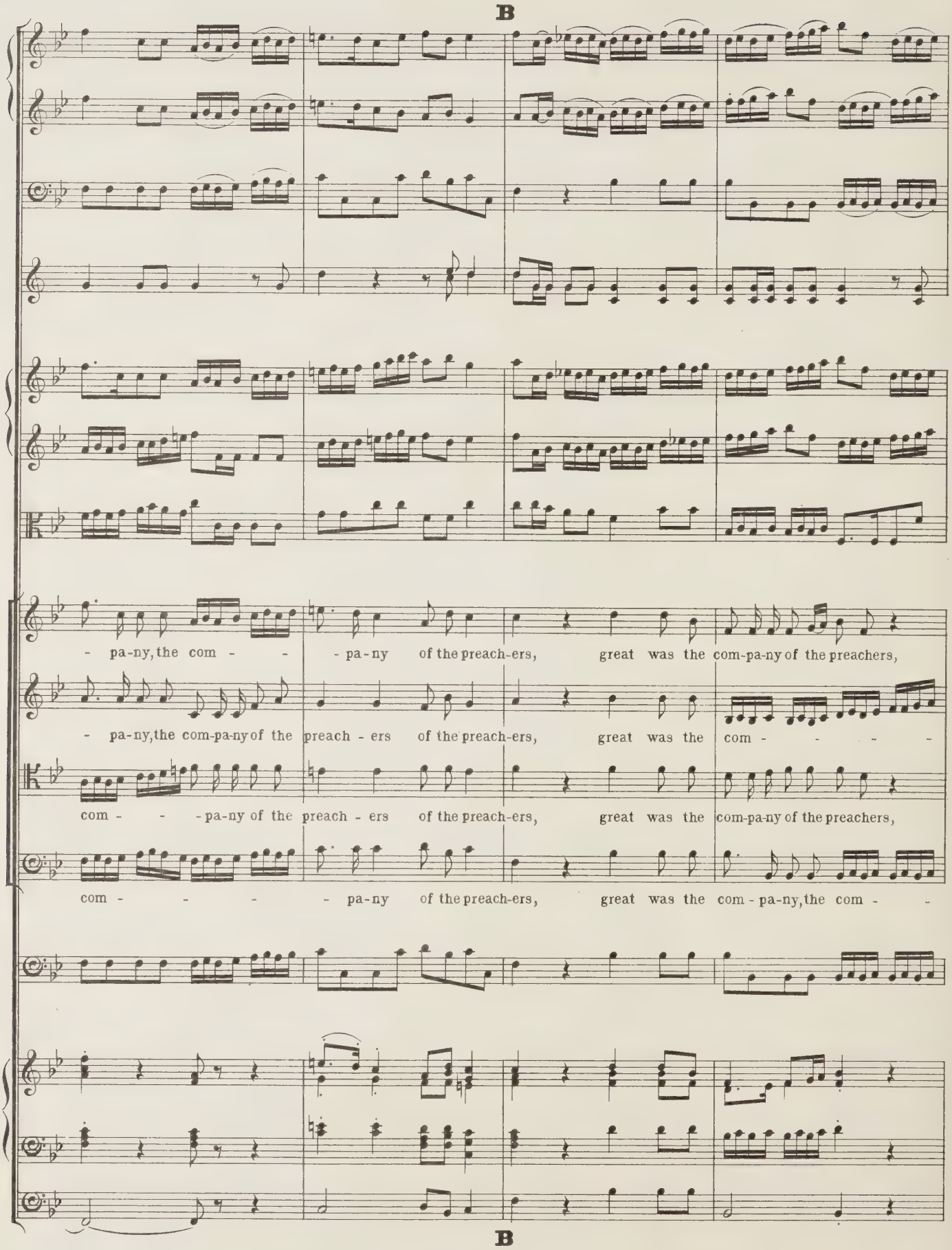
Nos 34 to 36 omitted. See Appendix, pages 333 to 338.

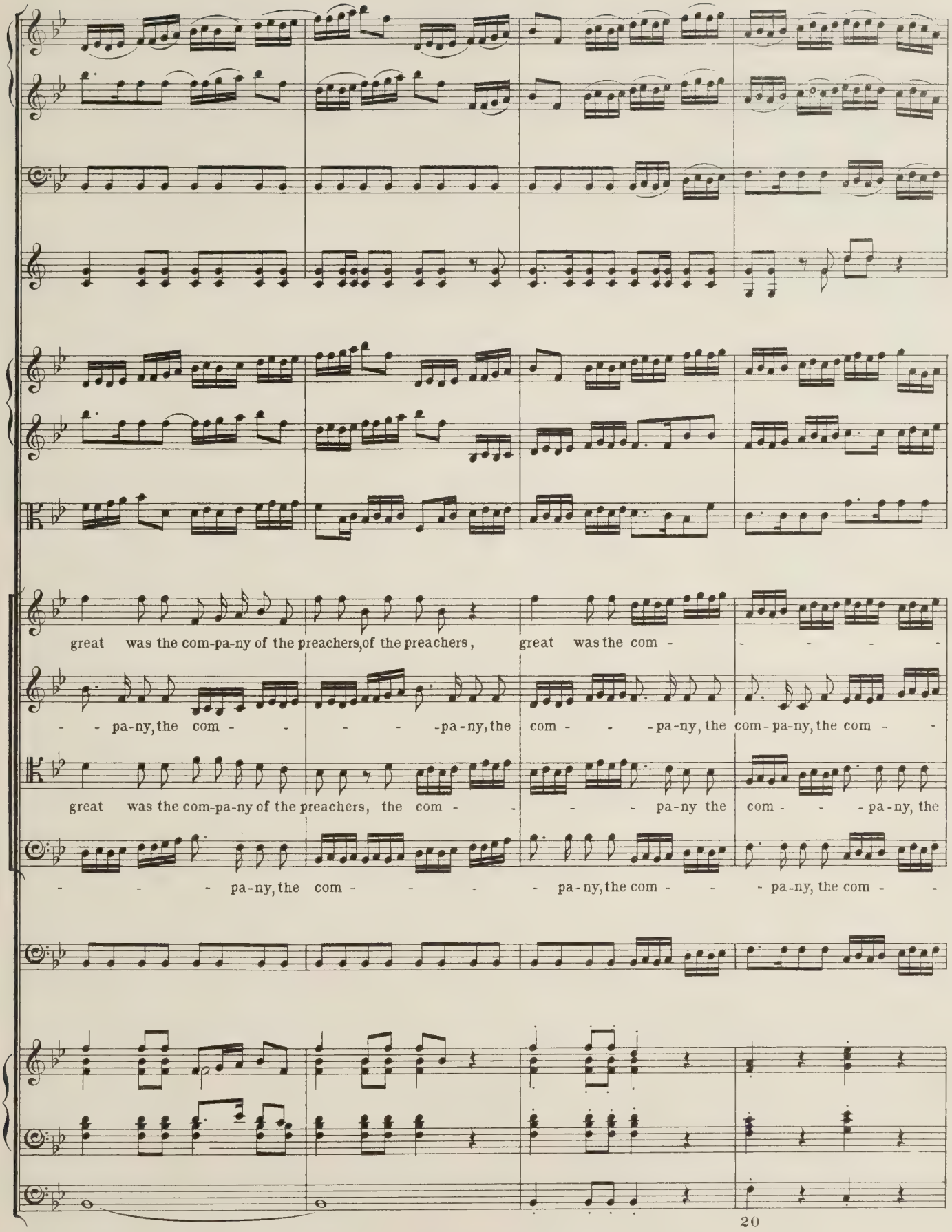
Nº 37. CHORUS. THE LORD GAVE THE WORD.

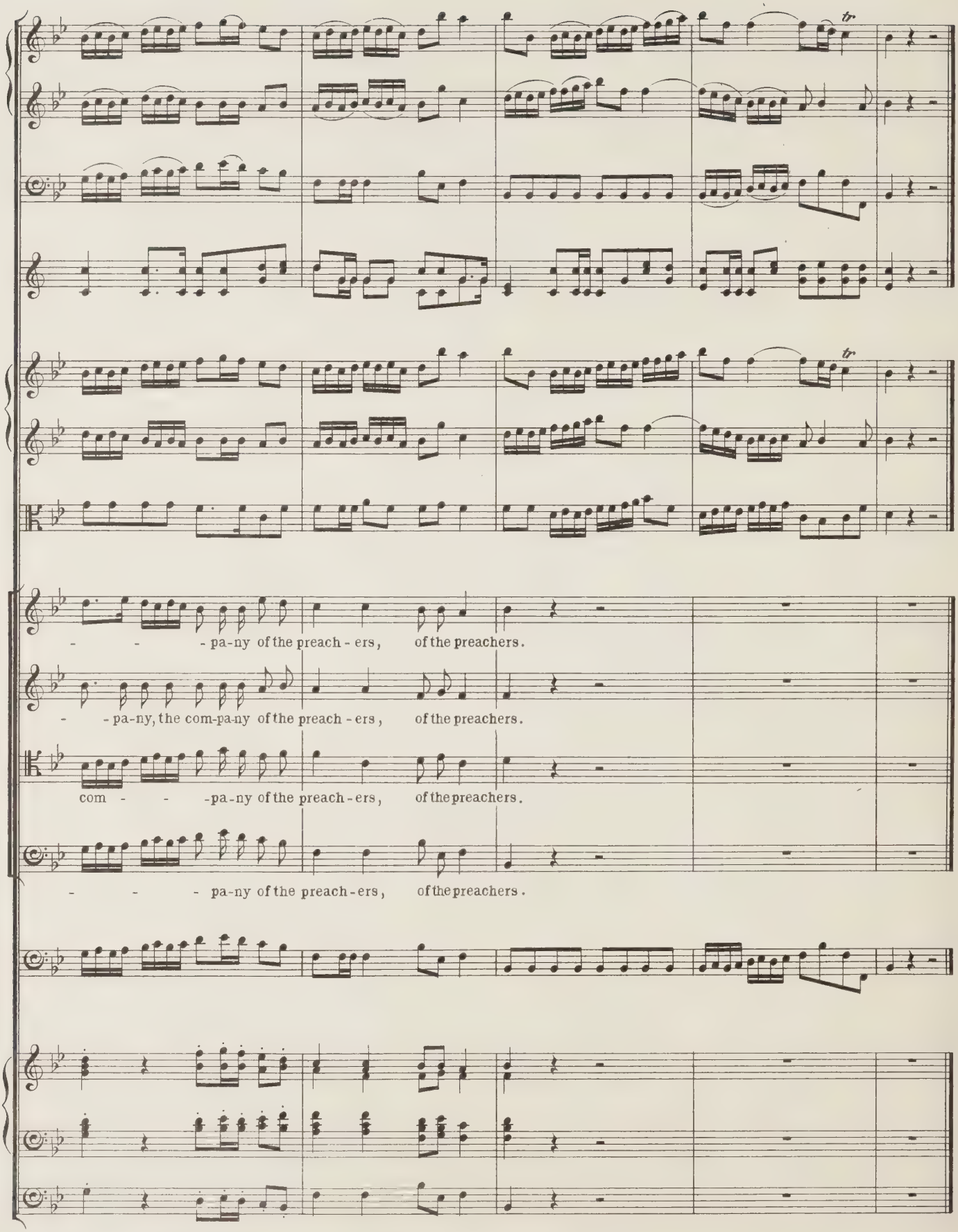

Andante Allegro. ♩ = 80.
Oboe I.
Oboe II.
Fagotti.
Corni in B♭ (Alto.)
Andante Allegro. ♩ = 80.
con Rip.
Violino I.
Violino II.
Viola.
Soprano.
great was the com-pa-ny of the preachers, great was the com - -
Alto.
great was the com-pa-ny of the preachers, great was the com-pa-ny, the
Tenore.
The Lord gave the word; great was the com-pa-ny of the preachers, great was the com-pa-ny, the
Basso.
The Lord gave the word; great was the com-pa-ny of the preachers, great was the com - -
Bassi.
Manuale.
Organo.
Pedale.
Andante Allegro. ♩ = 80.


a 2.
- - - - - - - - pa-ny of the preach-ers, great was the com-pa-ny of the
com-pa-ny, the com - - - pa-ny, the com-pa-ny of the preach-ers, great was the com-pa-ny of the
com - - pa-ny, the com - - pa-ny of the preach-ers, great was the com-pa-ny of the
- pa-ny, the com - - - - pa-ny of the preach-ers, great was the com-pa-ny of the

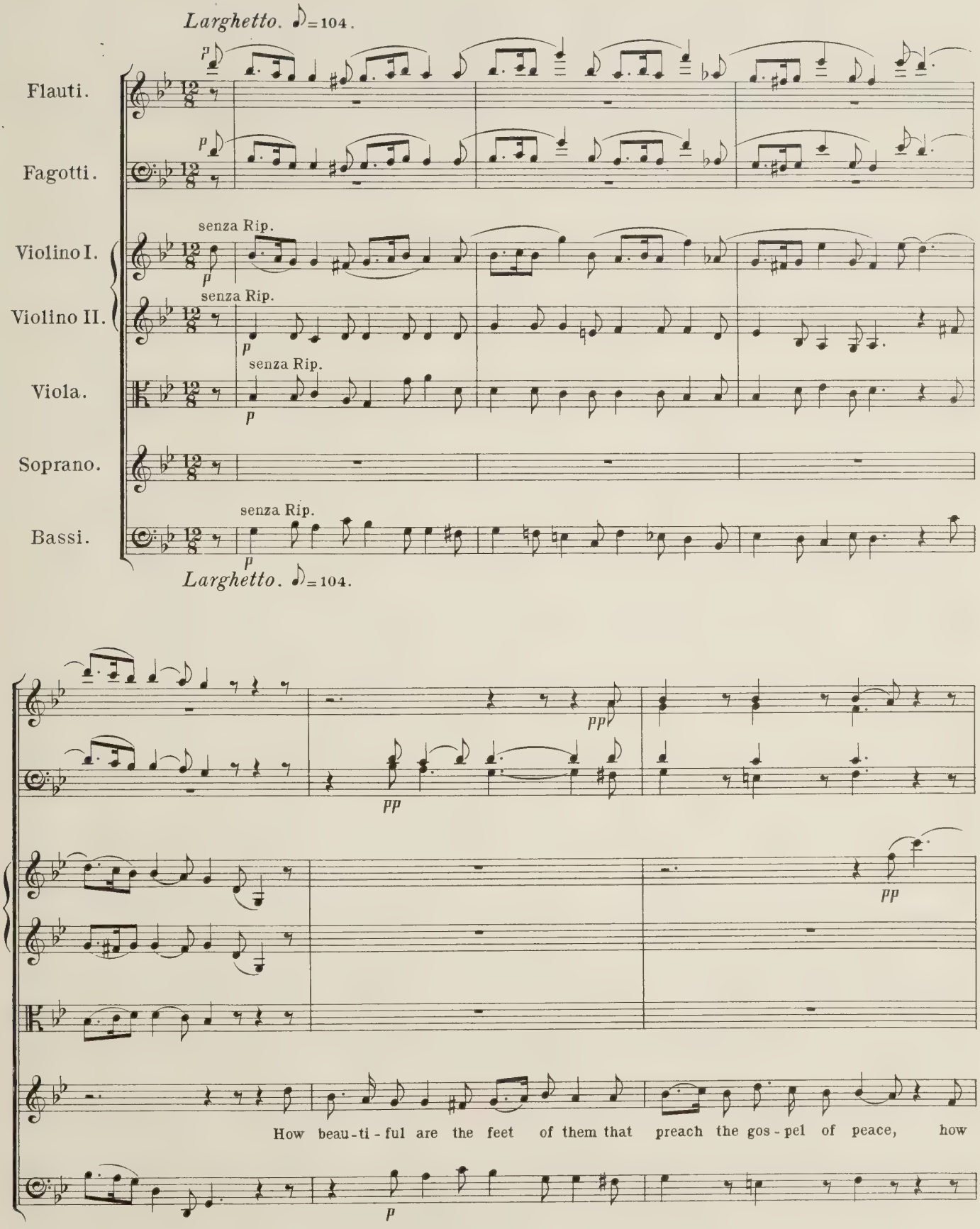

A
a 2.
a 2.
preachers. The Lord gave the word; great was the com - - - - pa-ny, the com - - -
preachers. The Lord gave the word; great was the com - - - - pa-ny, the com - - -
preachers. great was the com - pa-ny, the com - - - - pa-ny, the
preachers. great was the com - pa-ny, the com - - - - pa-ny, the
A
10

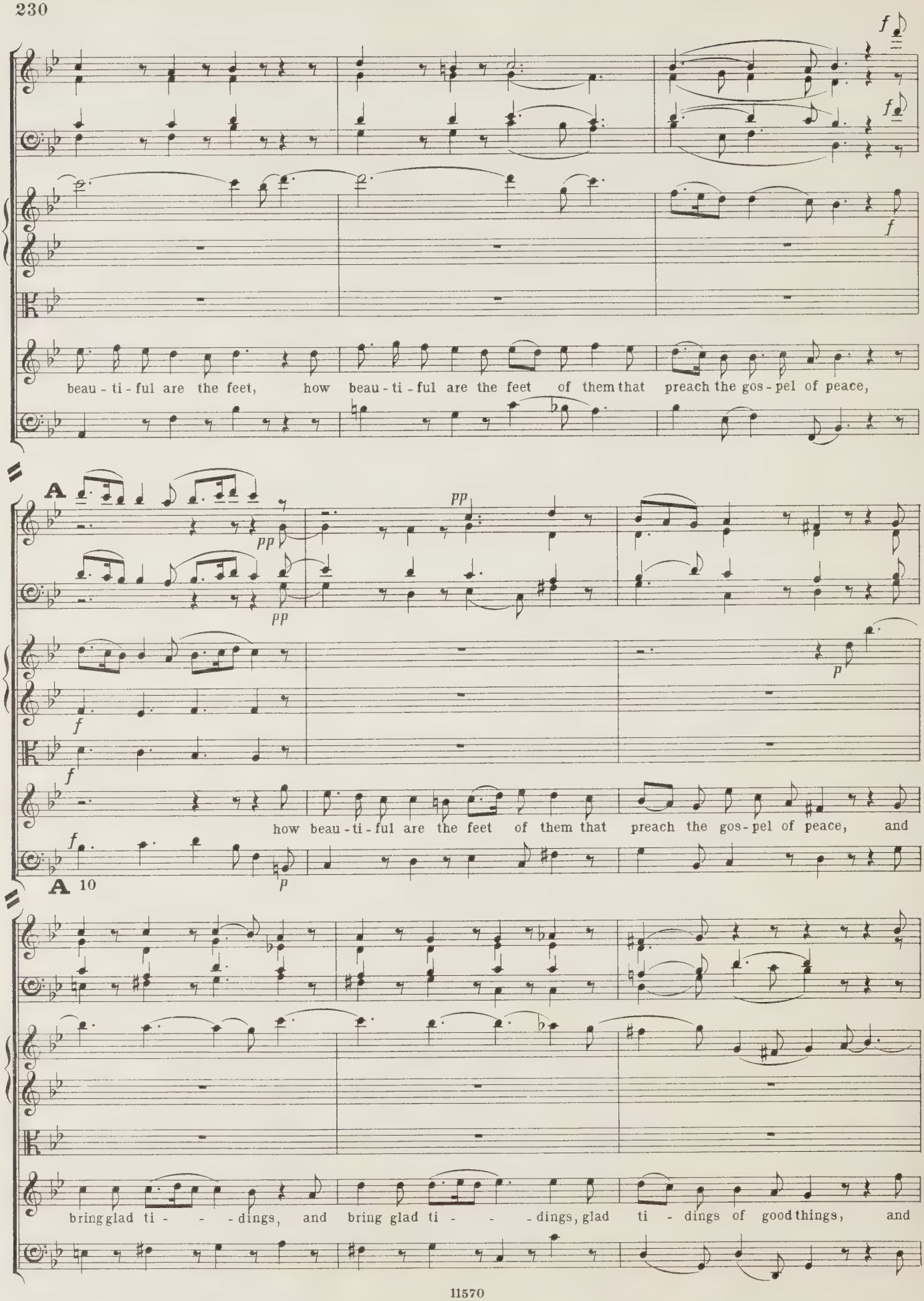

B
- pa-ny, the com - - - pa-ny of the preach-ers, great was the com-pa-ny of the preachers,
- pa-ny, the com-pa-ny of the preach - ers of the preach-ers, great was the com - - - - -
com - - - pa-ny of the preach - ers of the preach-ers, great was the com-pa-ny of the preachers,
com - - - - pa-ny of the preach-ers, great was the com - pa-ny, the com -
B

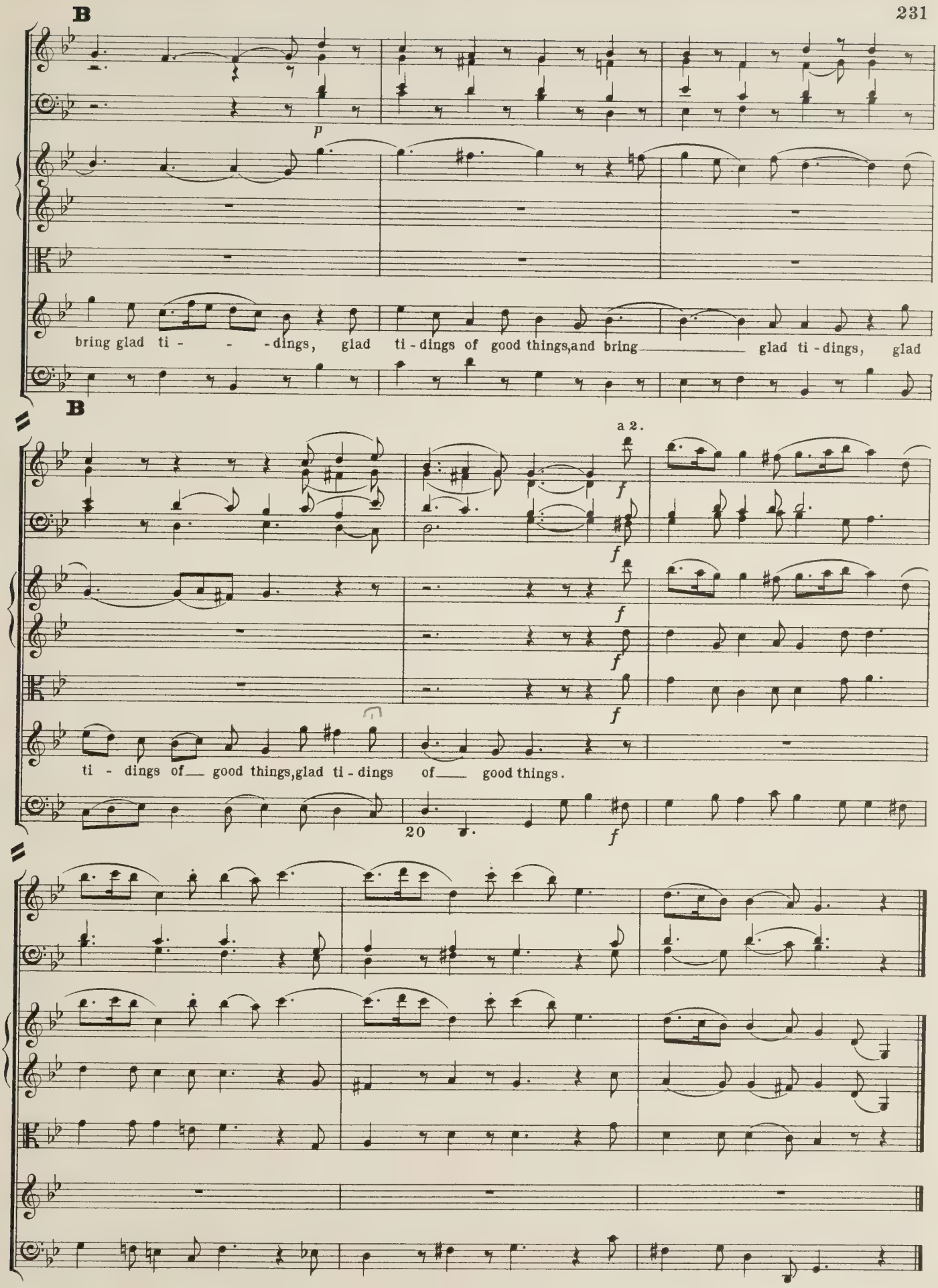

great was the com-pa-ny of the preachers, of the preachers, great was the com -
- - pa-ny, the com - - - - - pa-ny, the com - - - pa-ny, the com-pa-ny, the com - -
great was the com-pa-ny of the preachers, the com - - - - pa-ny the com - - - pa-ny, the
- - - pa-ny, the com - - - - pa-ny, the com - - - pa-ny, the com - -
20


- - - pa-ny of the preach-ers, of the preachers.
- - pa-ny, the com-pa-ny of the preach-ers, of the preachers.
com - - - pa-ny of the preach-ers, of the preachers.
- - - pa-ny of the preach-ers, of the preachers.

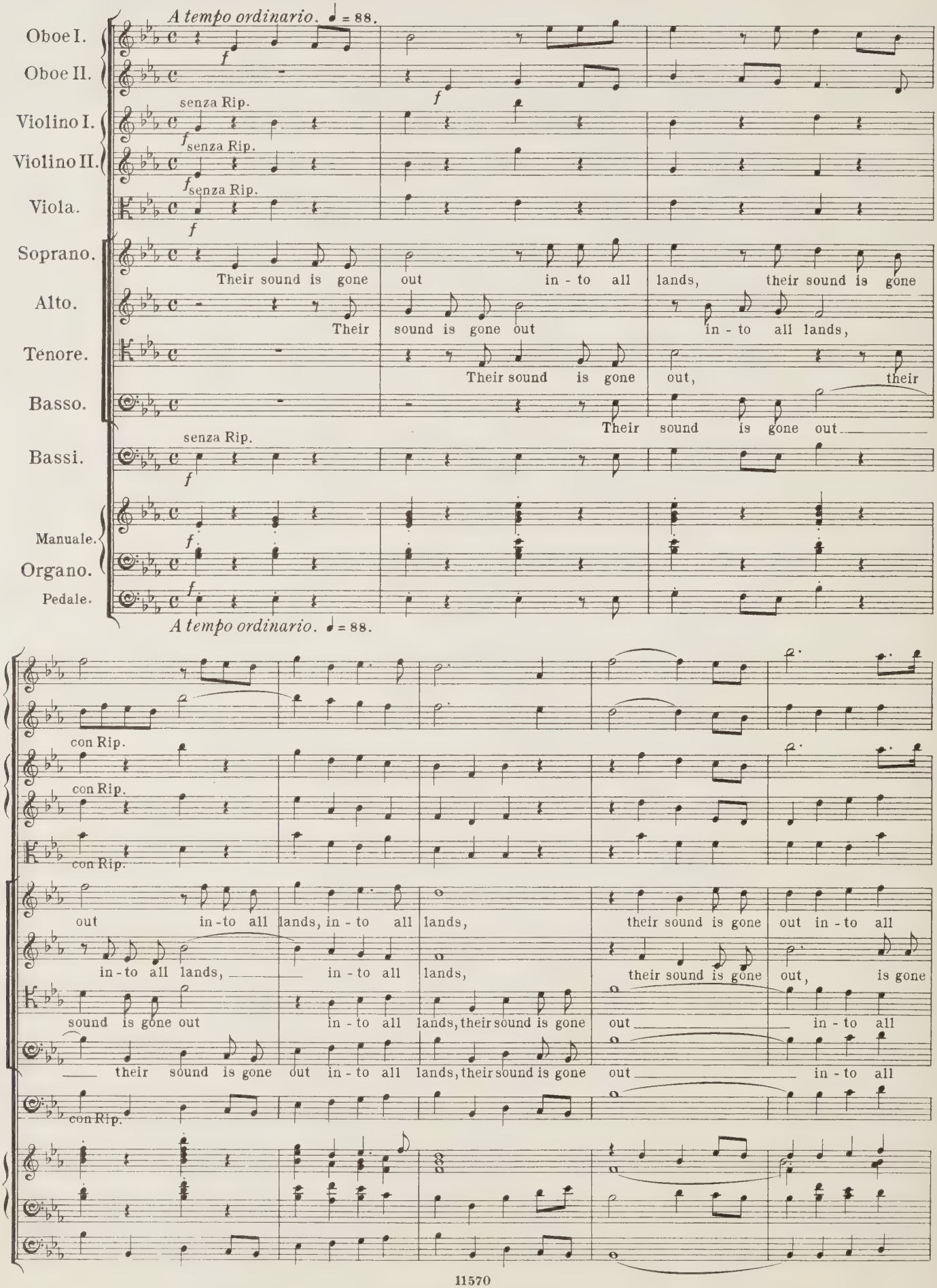
Nº 38. AIR. HOW BEAUTIFUL ARE THE FEET.

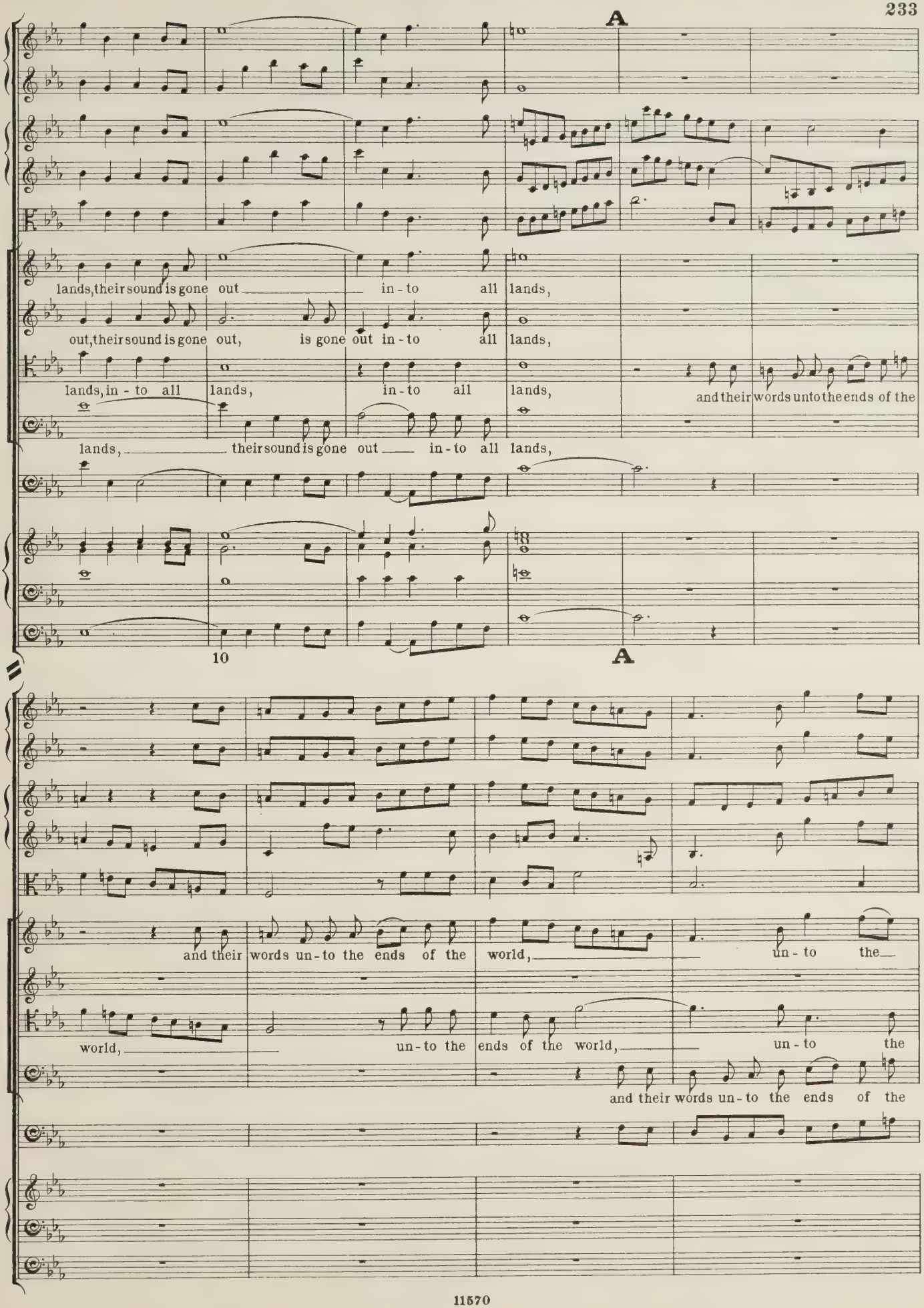


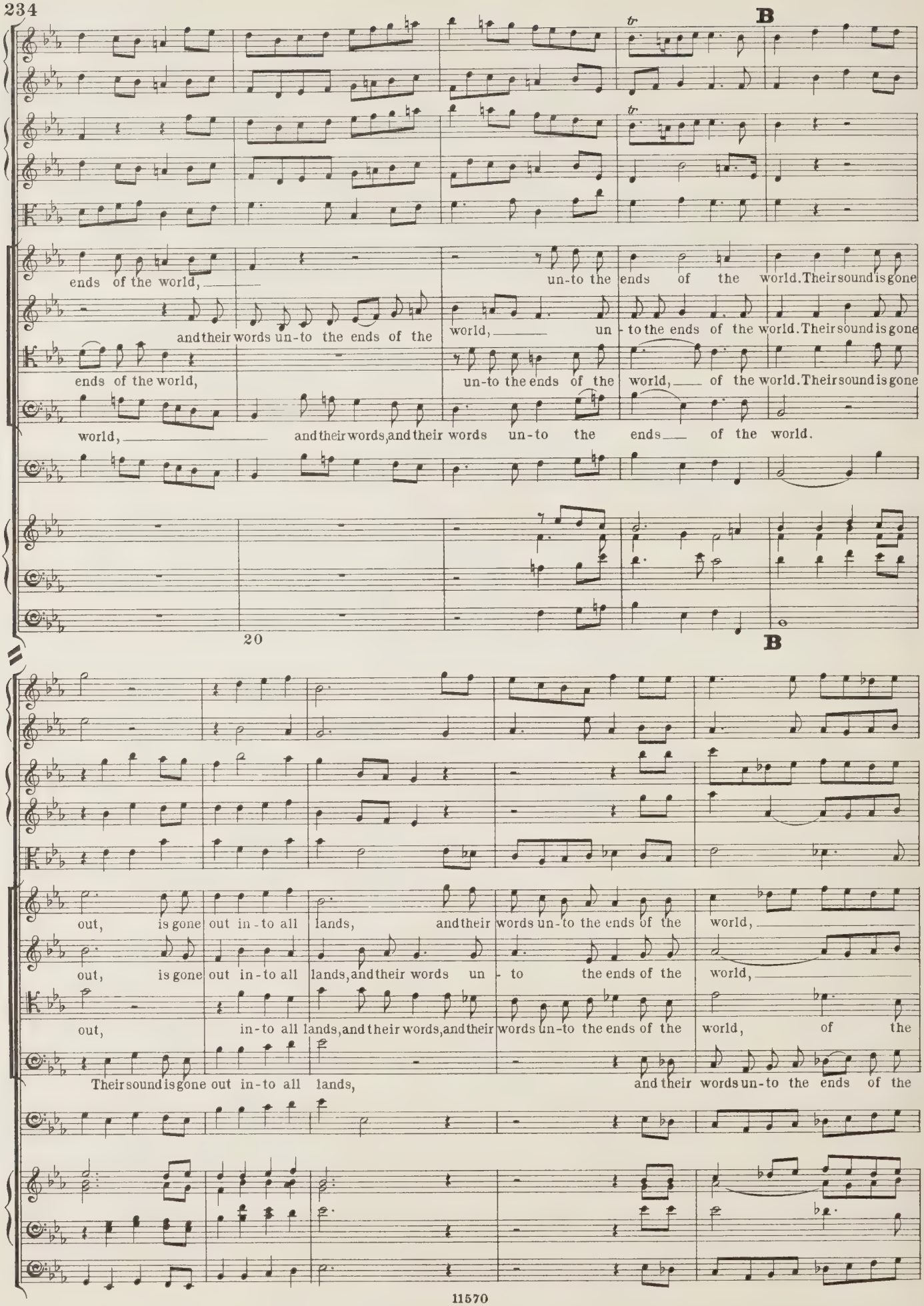

beau - ti - ful are the feet, how beau - ti - ful are the feet of them that preach the gos - pel of peace,
A
how beau - ti - ful are the feet of them that preach the gos - pel of peace, and
A 10
bring glad ti - - - dings, and bring glad ti - - - dings, glad ti - dings of good things, and

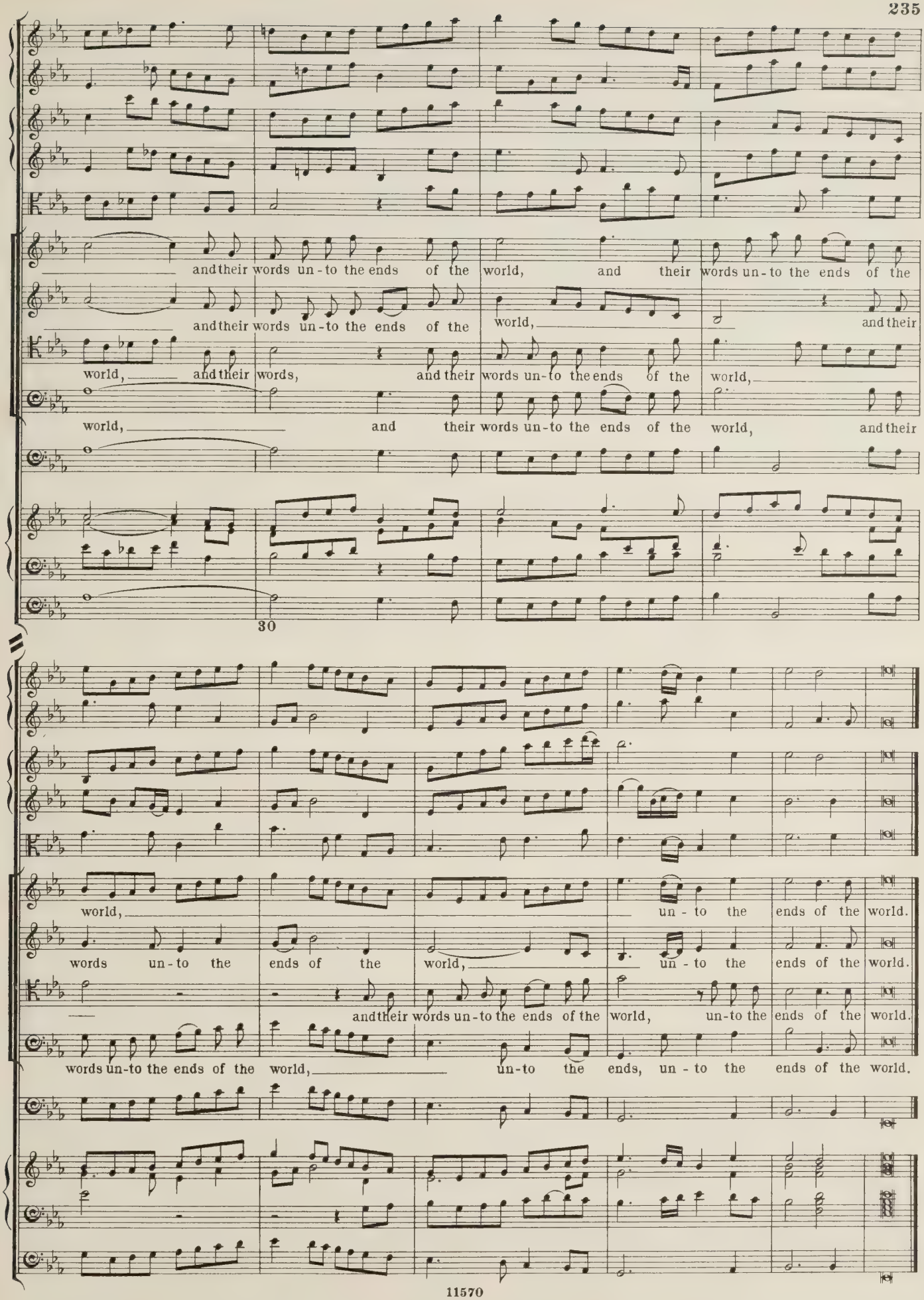

B
p
bring glad ti - - - -dings, glad ti - dings of good things,and bring glad ti - dings, glad
B
a 2.
f
ti - dings of good things,glad ti - dings of good things.
20

Nº 39. CHORUS. THEIR SOUND IS GONE OUT INTO ALL LANDS.

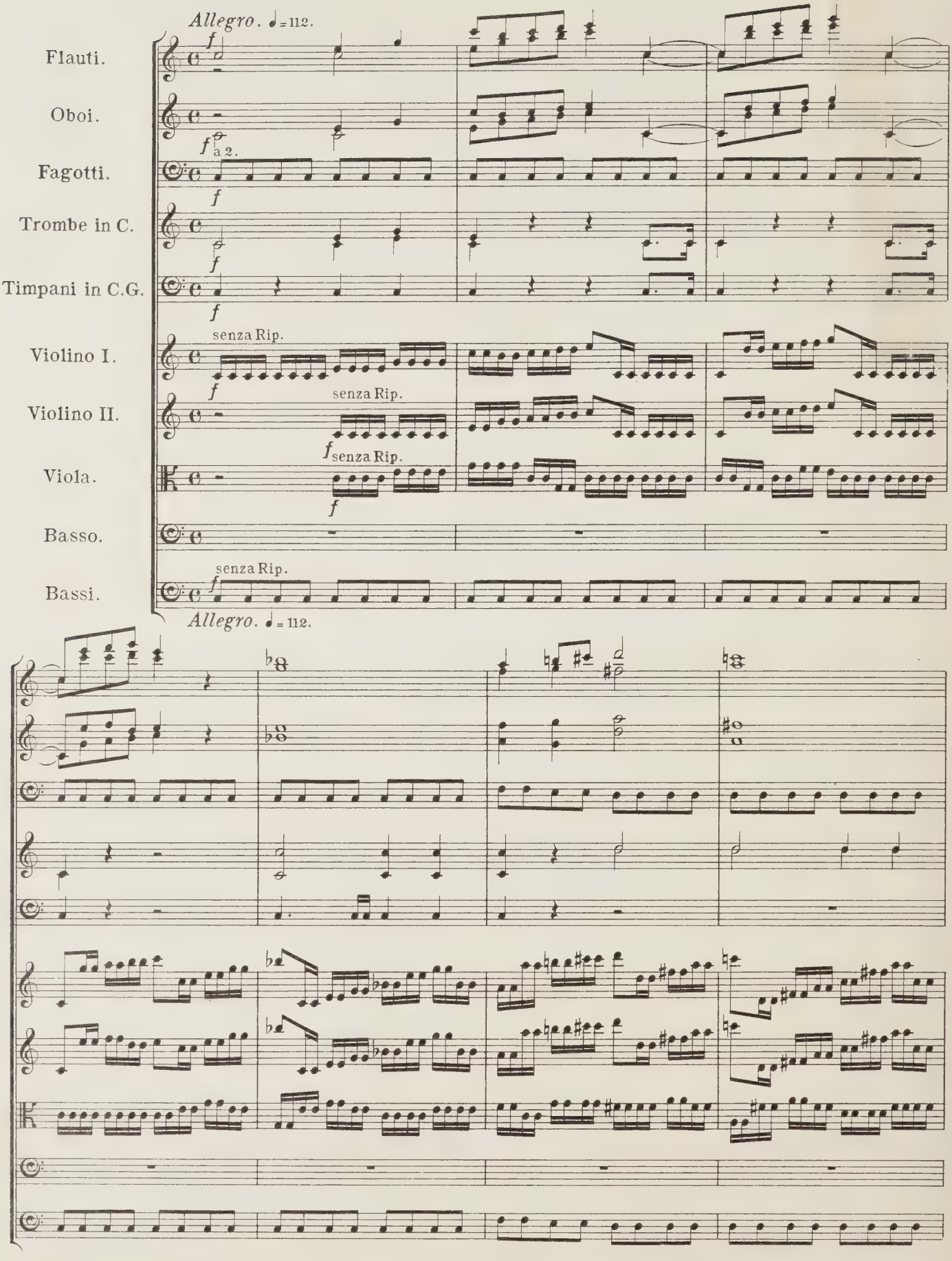
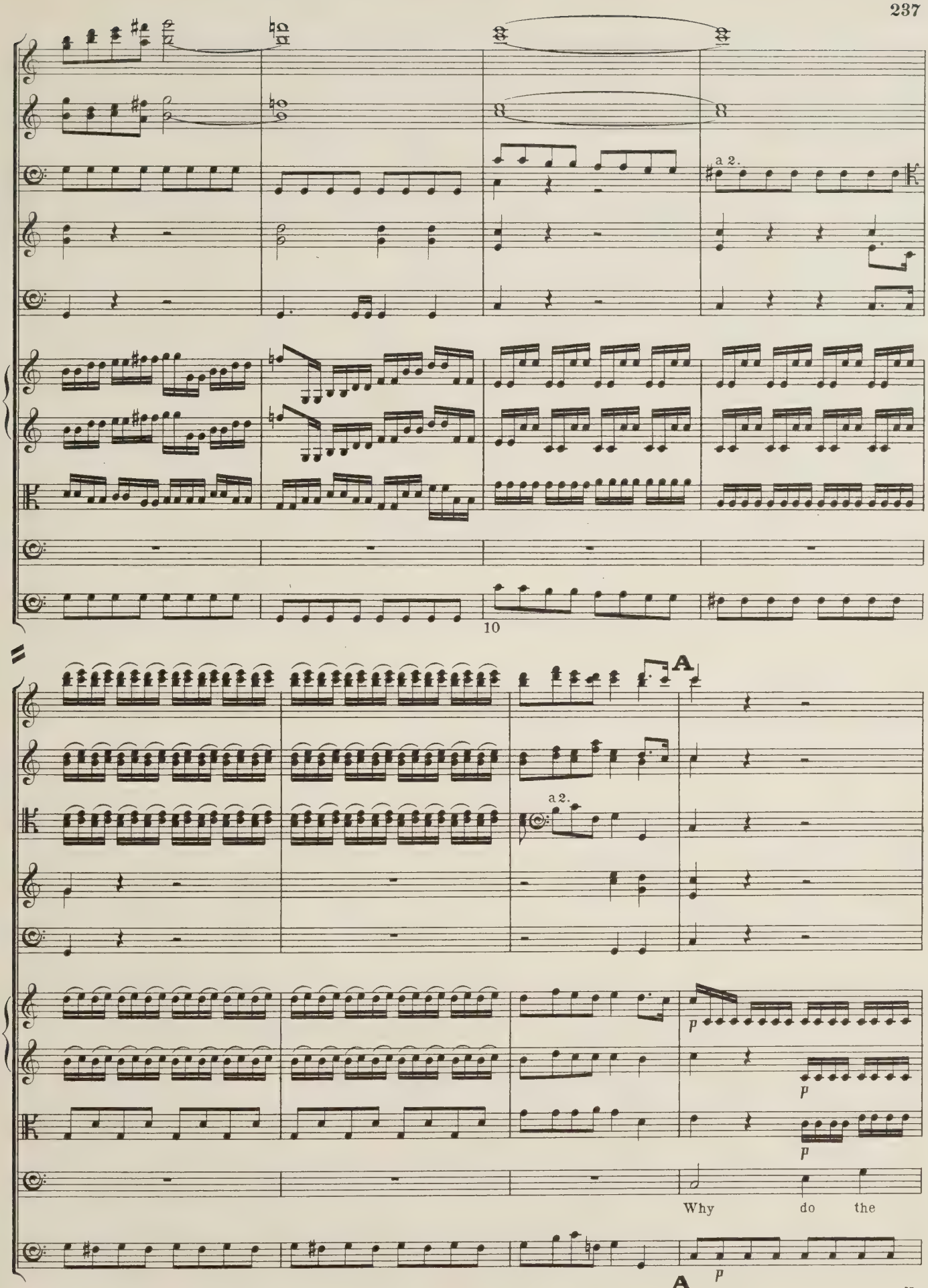

A tempo ordinario. ♩ = 88.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Bassi.
Manuale.
Organo.
Pedale.
senza Rip.
con Rip.
Their sound is gone out in - to all lands, their sound is gone
Their sound is gone out in - to all lands,
Their sound is gone out, their
Their sound is gone out
out in - to all lands, in - to all lands, their sound is gone out in - to all
in - to all lands, in - to all lands, their sound is gone out, is gone
sound is gone out in - to all lands, their sound is gone out in - to all
their sound is gone out in - to all lands, their sound is gone out in - to all


A
lands, their sound is gone out in-to all lands,
out, their sound is gone out, is gone out in-to all lands,
lands, in-to all lands, in-to all lands, and their words unto the ends of the
lands, their sound is gone out in-to all lands,
10
A
and their words un-to the ends of the world, un-to the
world, un-to the ends of the world, un-to the
and their words un-to the ends of the

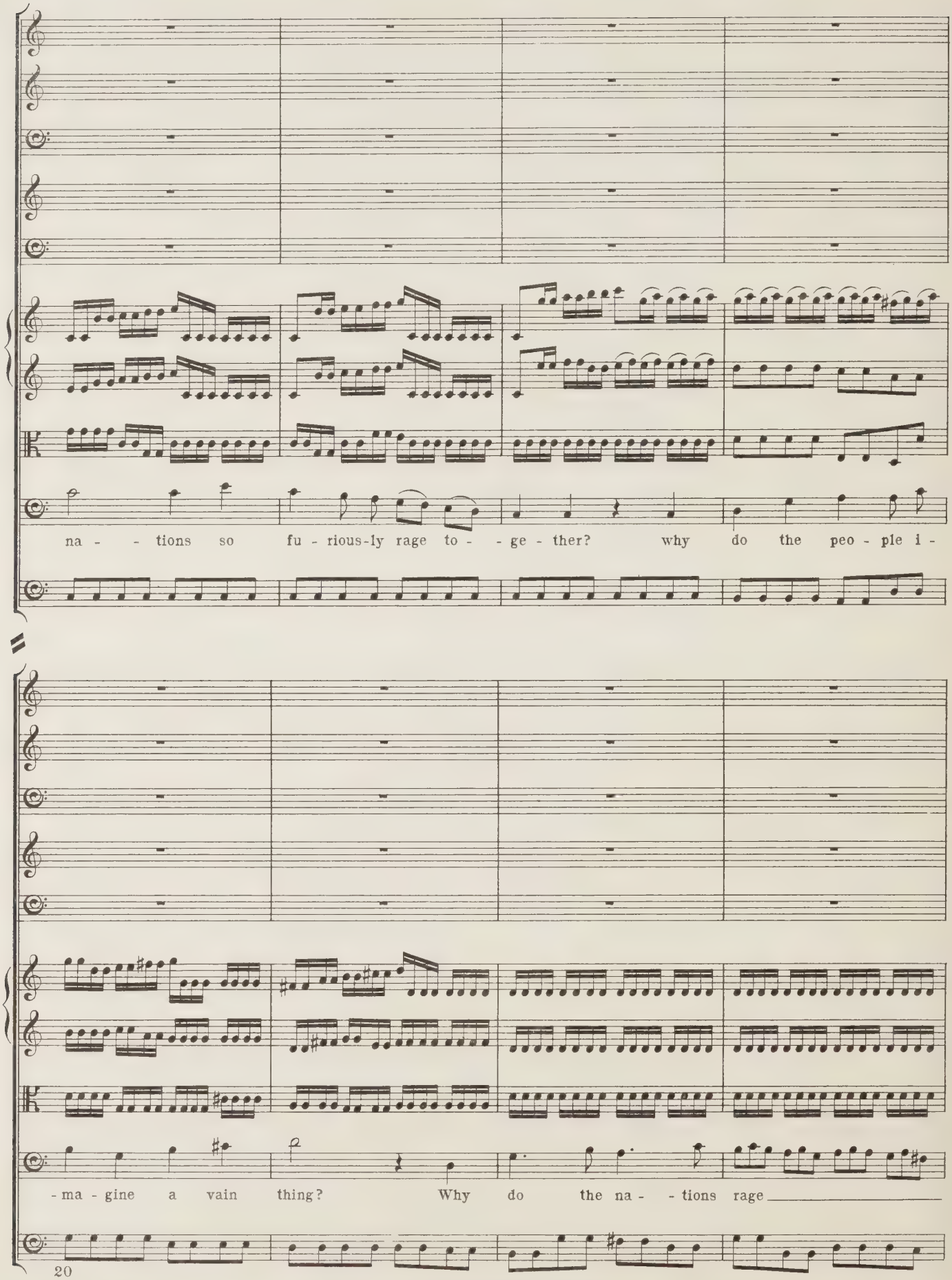
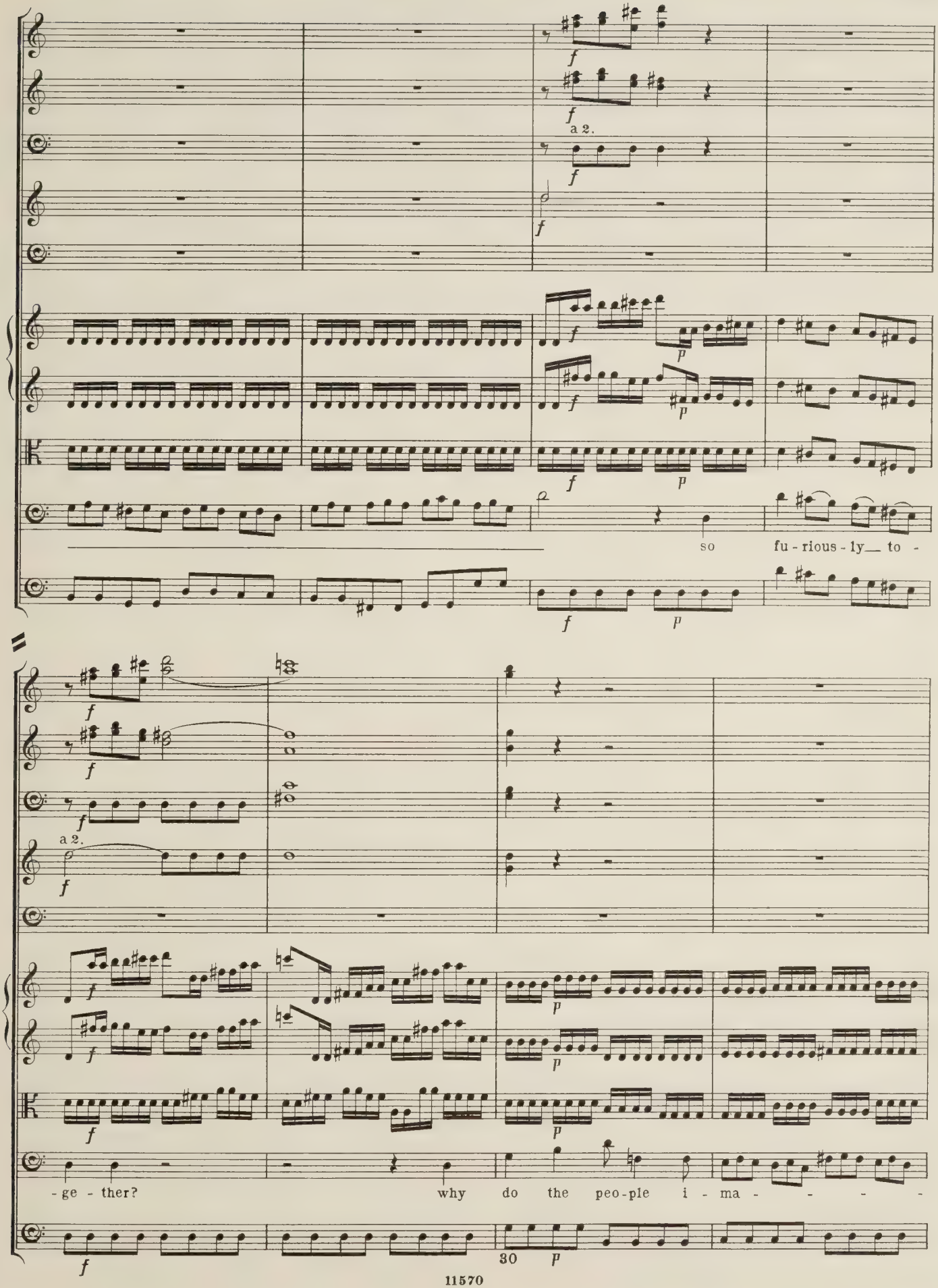

B
ends of the world,
un-to the ends of the world. Their sound is gone
and their words un-to the ends of the
world, un - to the ends of the world. Their sound is gone
ends of the world,
un-to the ends of the world, of the world. Their sound is gone
world, and their words, and their words un-to the ends of the world.
20
B
out, is gone out in-to all lands, and their words un-to the ends of the world,
out, is gone out in-to all lands, and their words un - to the ends of the world,
out, in-to all lands, and their words, and their words un-to the ends of the world, of the
Their sound is gone out in-to all lands, and their words un-to the ends of the

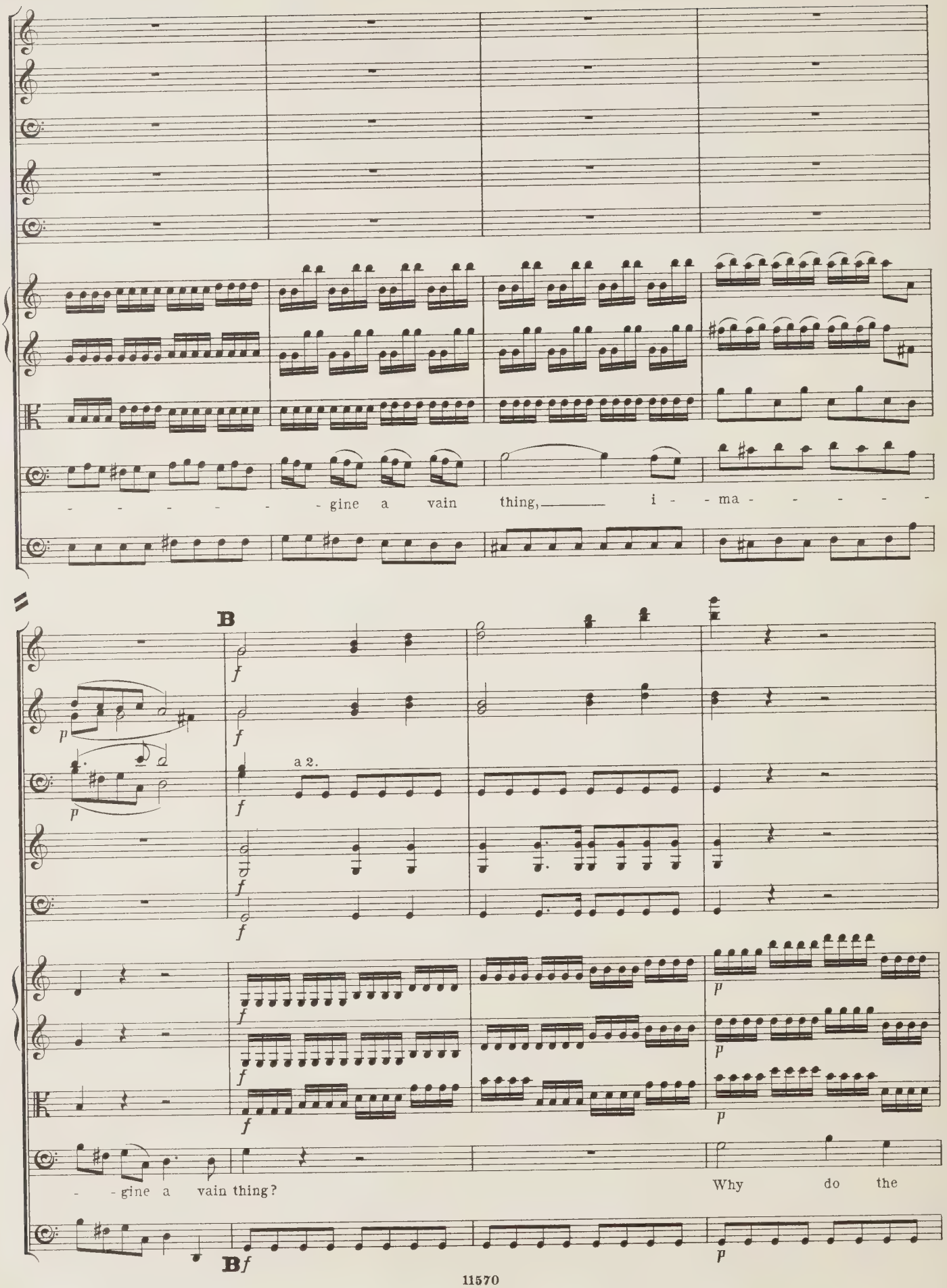
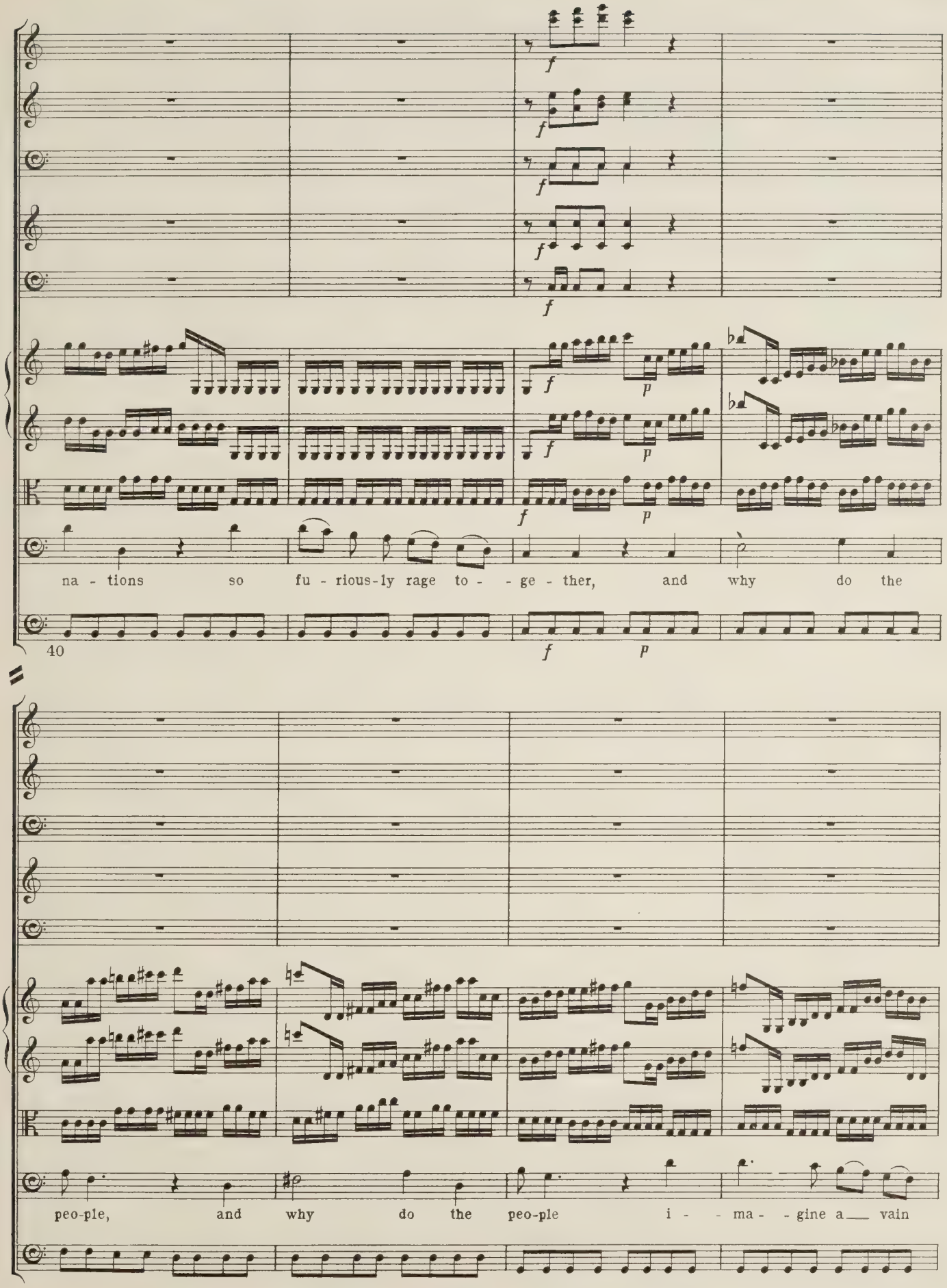

and their words un-to the ends of the world, and their words un-to the ends of the
and their words un-to the ends of the world, and their
world, and their words, and their words un-to the ends of the world,
world, and their words un-to the ends of the world, and their
30
world, un-to the ends of the world.
words un-to the ends of the world, un-to the ends of the world.
and their words un-to the ends of the world, un-to the ends of the world.
words un-to the ends of the world, un-to the ends, un-to the ends of the world.

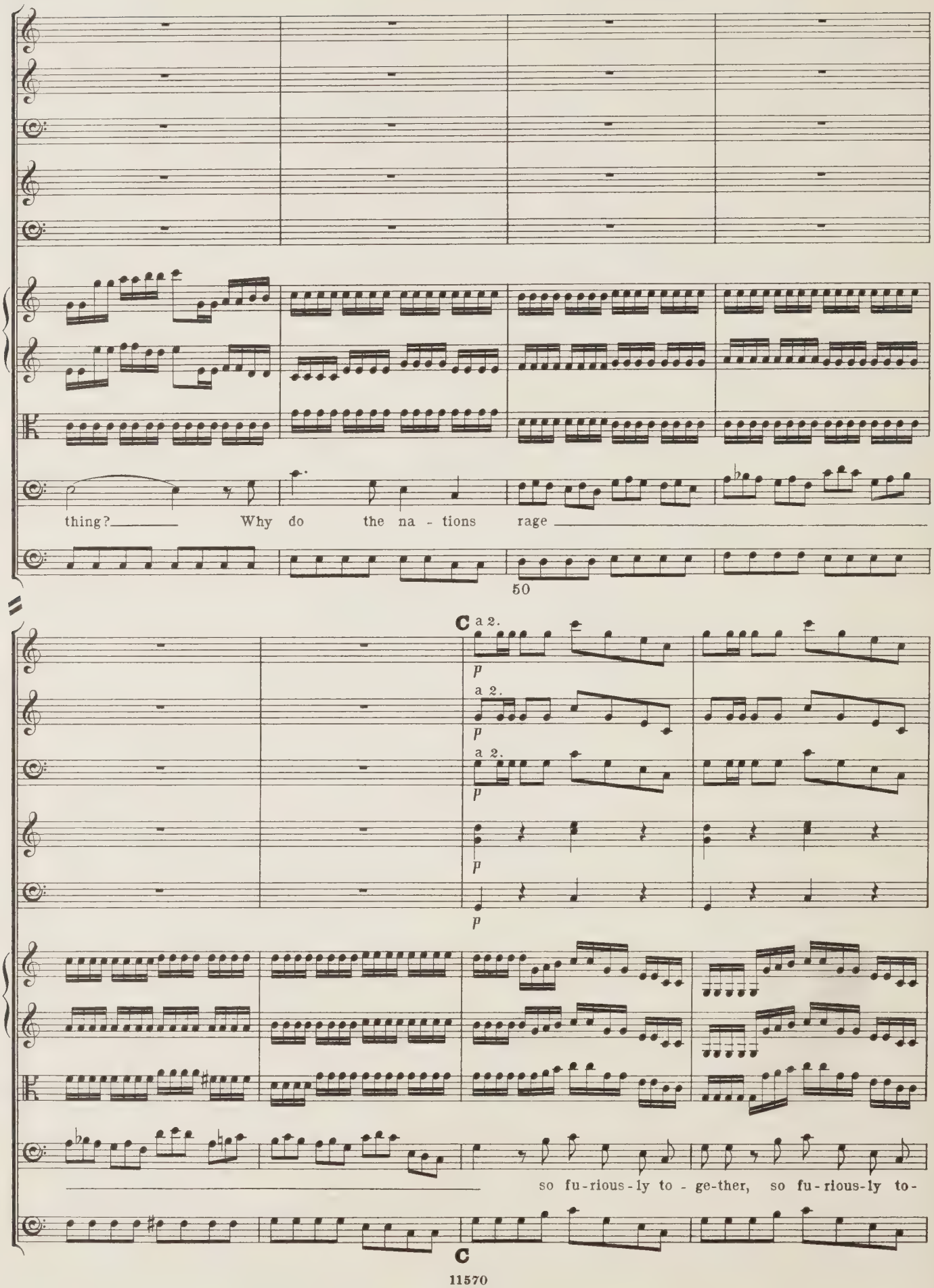
Nº 40. AIR. WHY DO THE NATIONS.

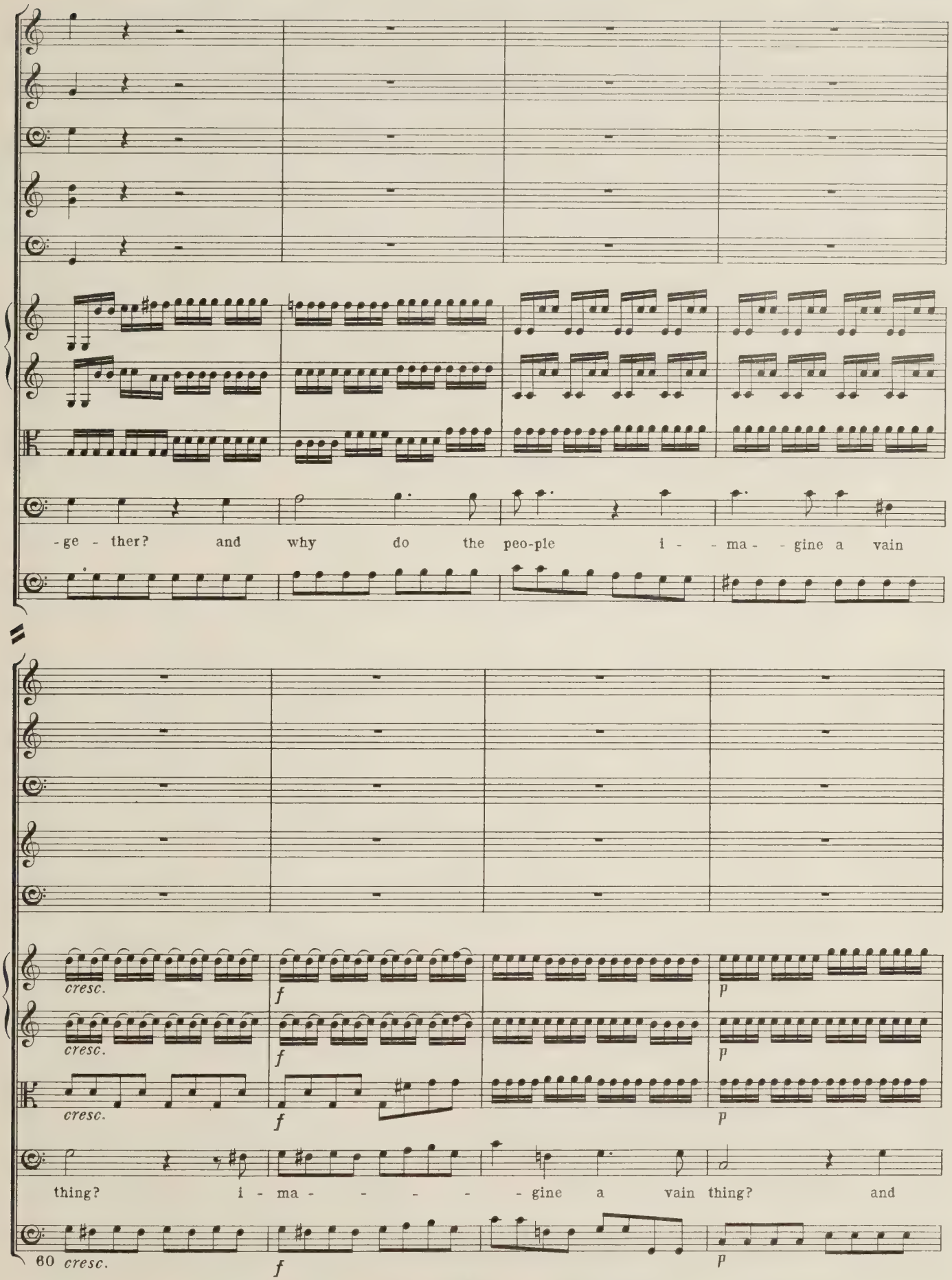


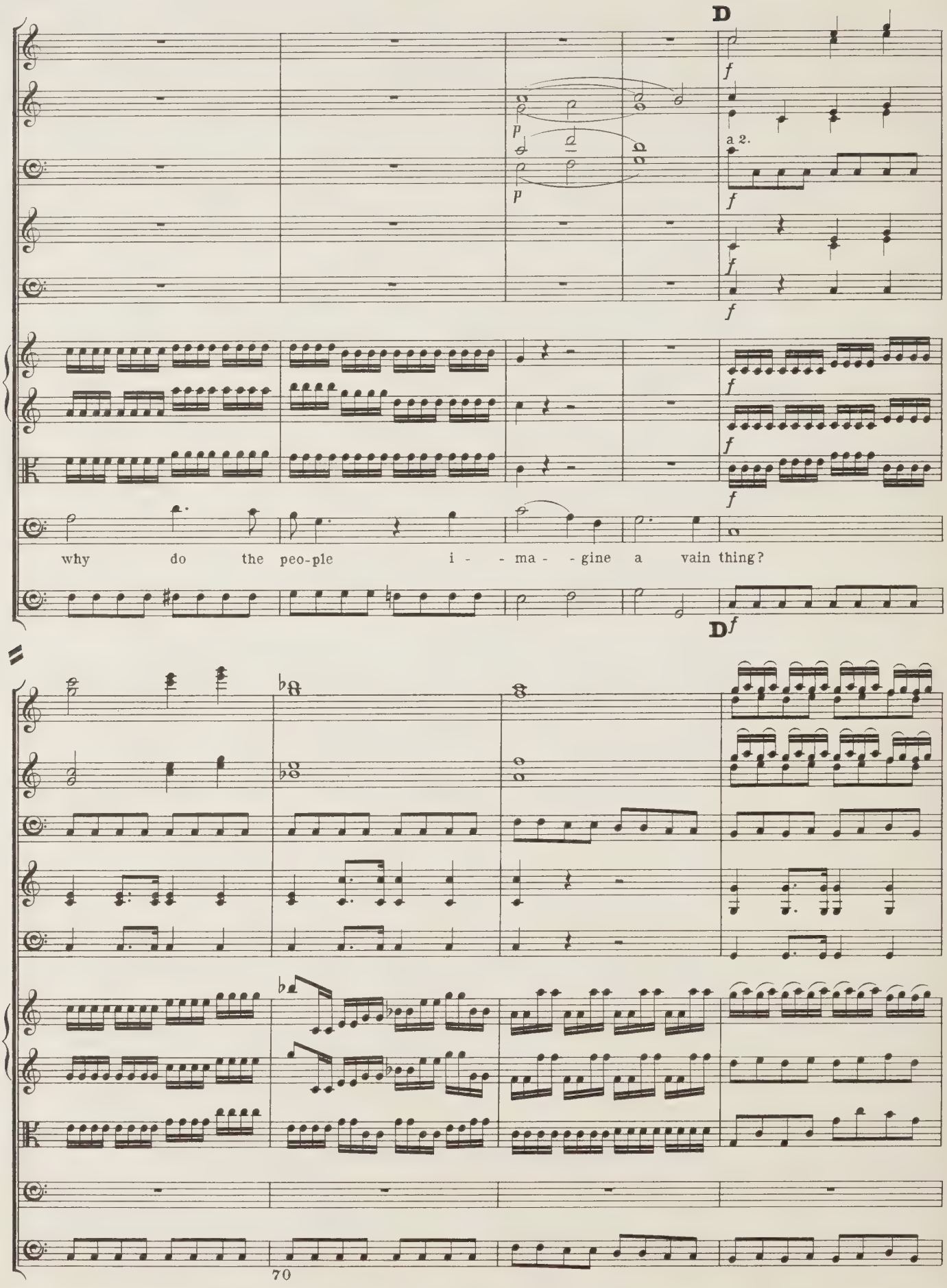
a 2.
10
A
a 2.
p
p
p
Why do the
A
p

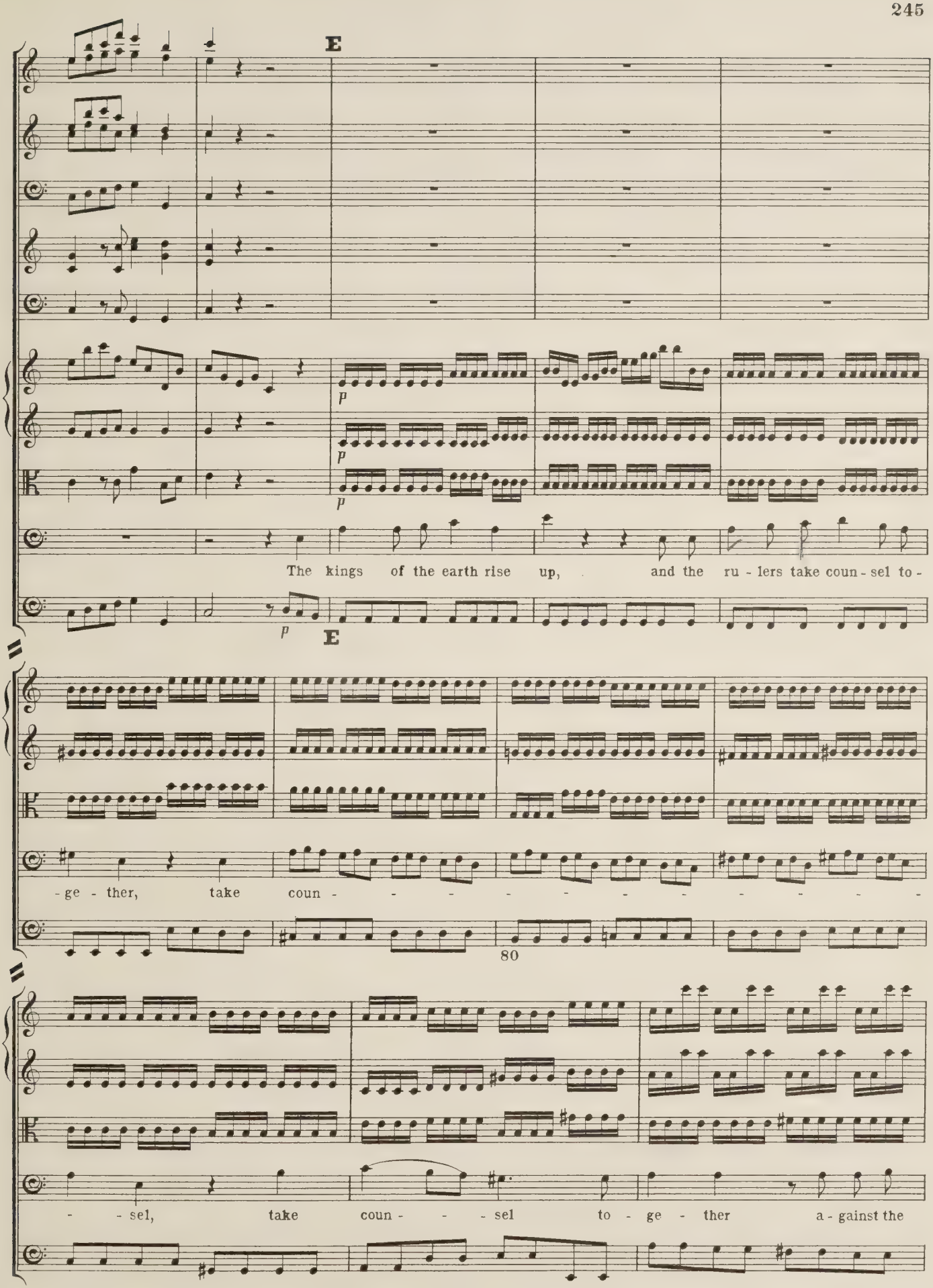

na - - tions so fu - rious-ly rage to - - ge - ther? why do the peo - ple i -
- ma - gine a vain thing? Why do the na - - tions rage

a 2.
so fu - rious - ly__ to -
a 2.
- ge - ther? why do the peo-ple i - ma - - - -
30

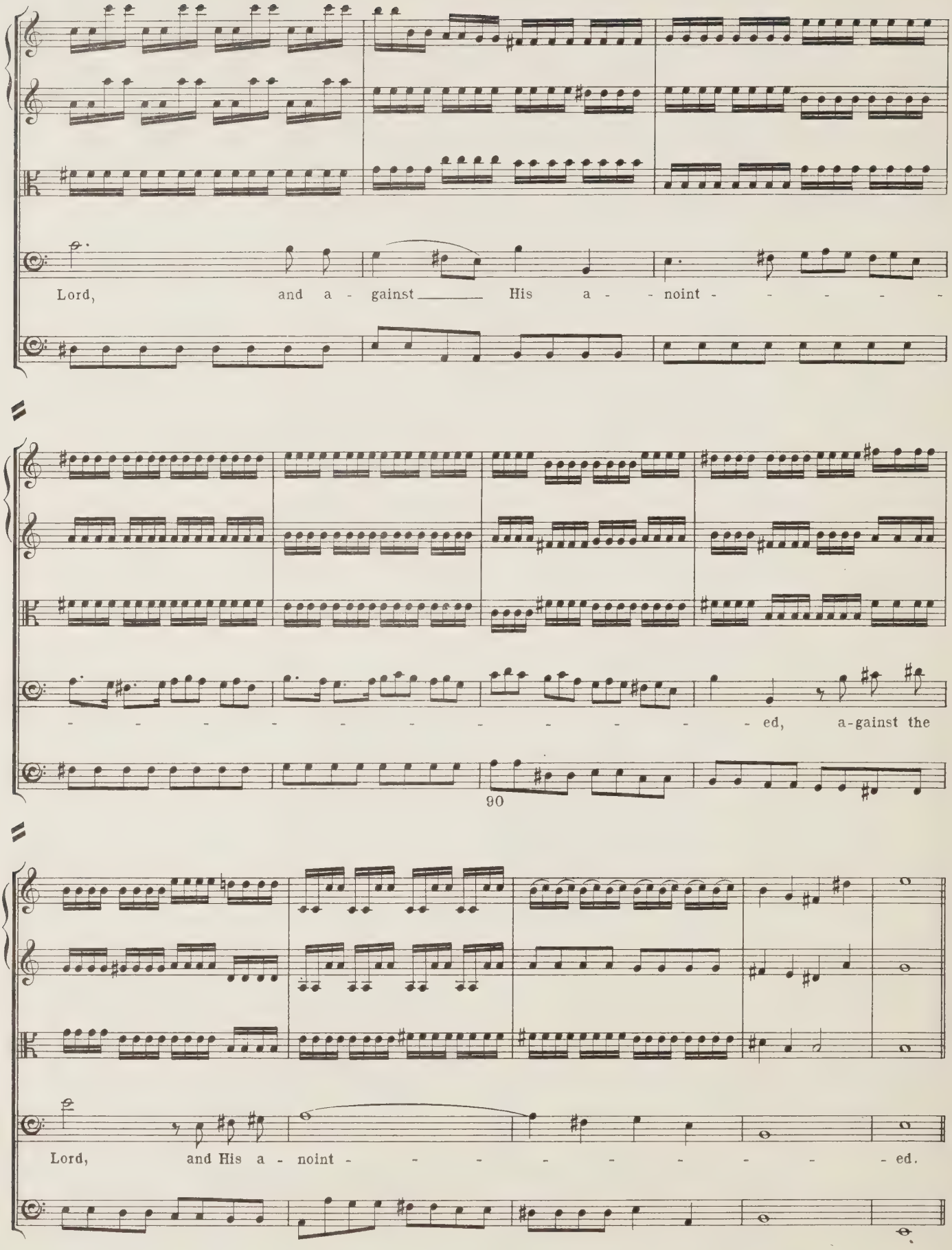

- - - - - - - gine a vain thing, i - ma - - - - -
B
a 2.
- - gine a vain thing?
Why do the
Bf

f
p
na - tions so fu - rious-ly rage to - - ge - ther, and why do the
40
peo-ple, and why do the peo-ple i - - ma - - gine a___ vain


thing? Why do the na - tions rage
50
C a 2.
p
a 2.
p
a 2.
p
p
p
so fu-rious-ly to - ge-ther, so fu-rious-ly to-
C

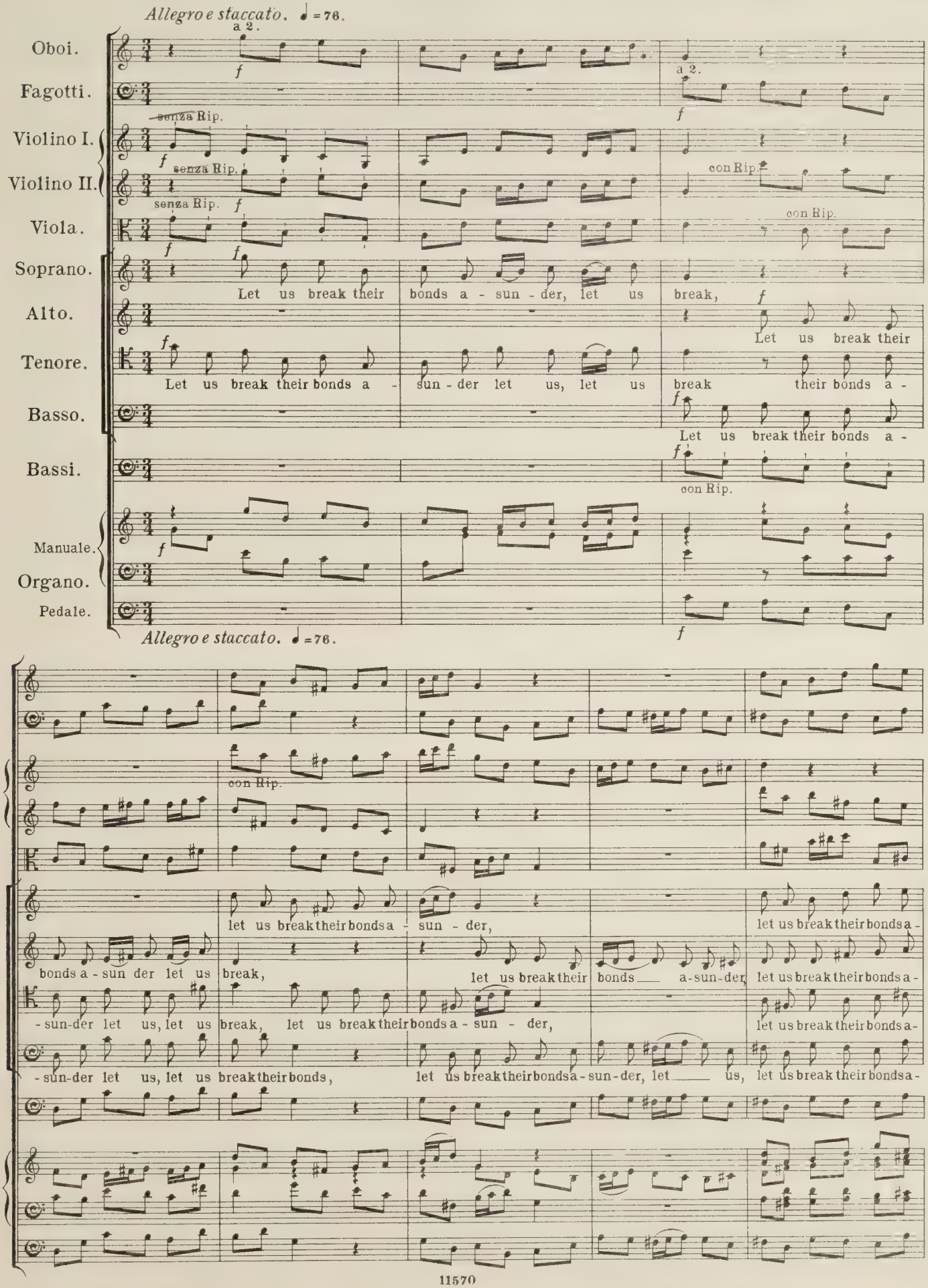

-ge - ther? and why do the peo-ple i - - ma - - gine a vain
cresc.
f
p
thing? i - ma - - - - - gine a vain thing? and
60

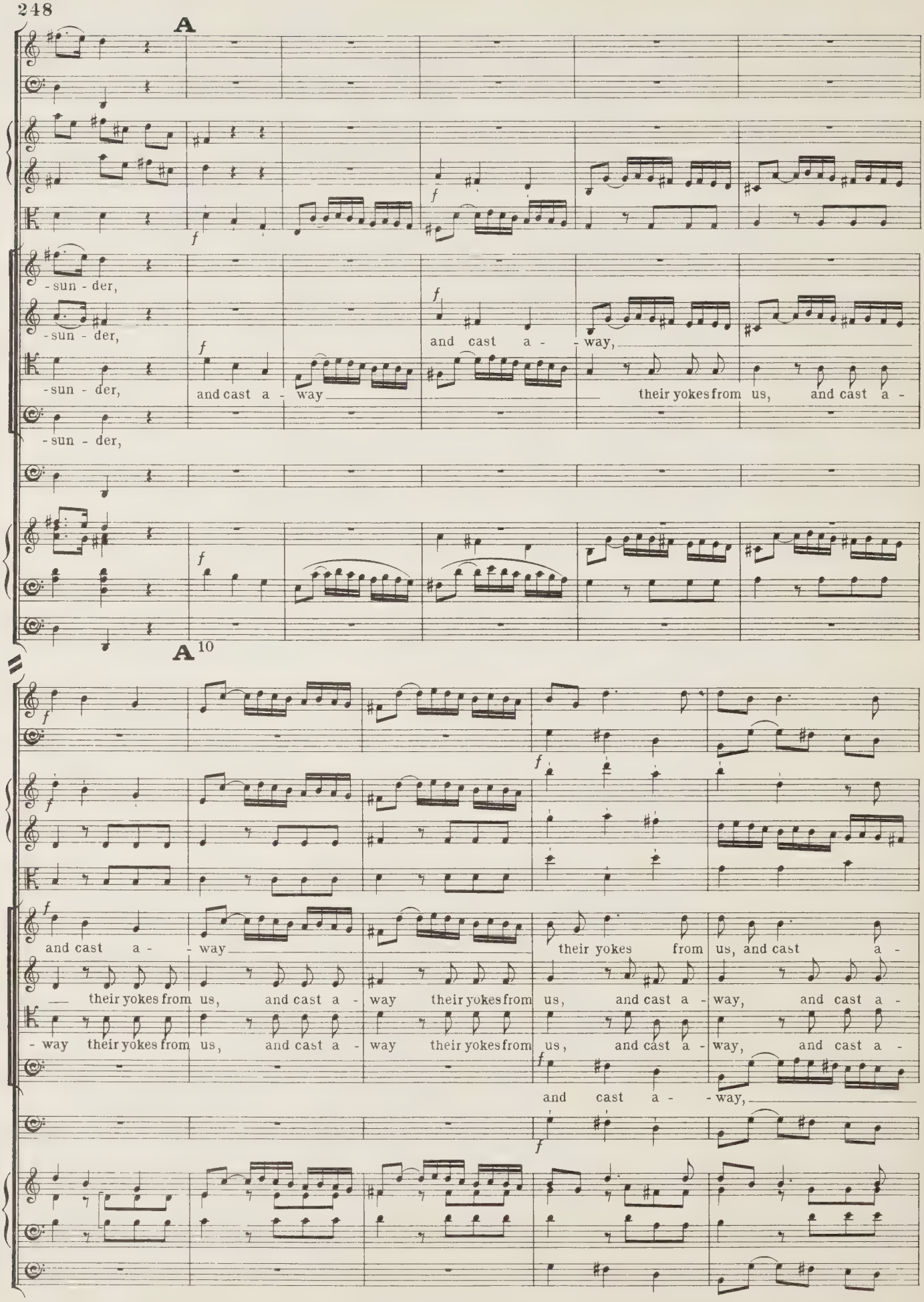

D
a 2.
why do the peo-ple i - - ma - - gine a vain thing?
D
70

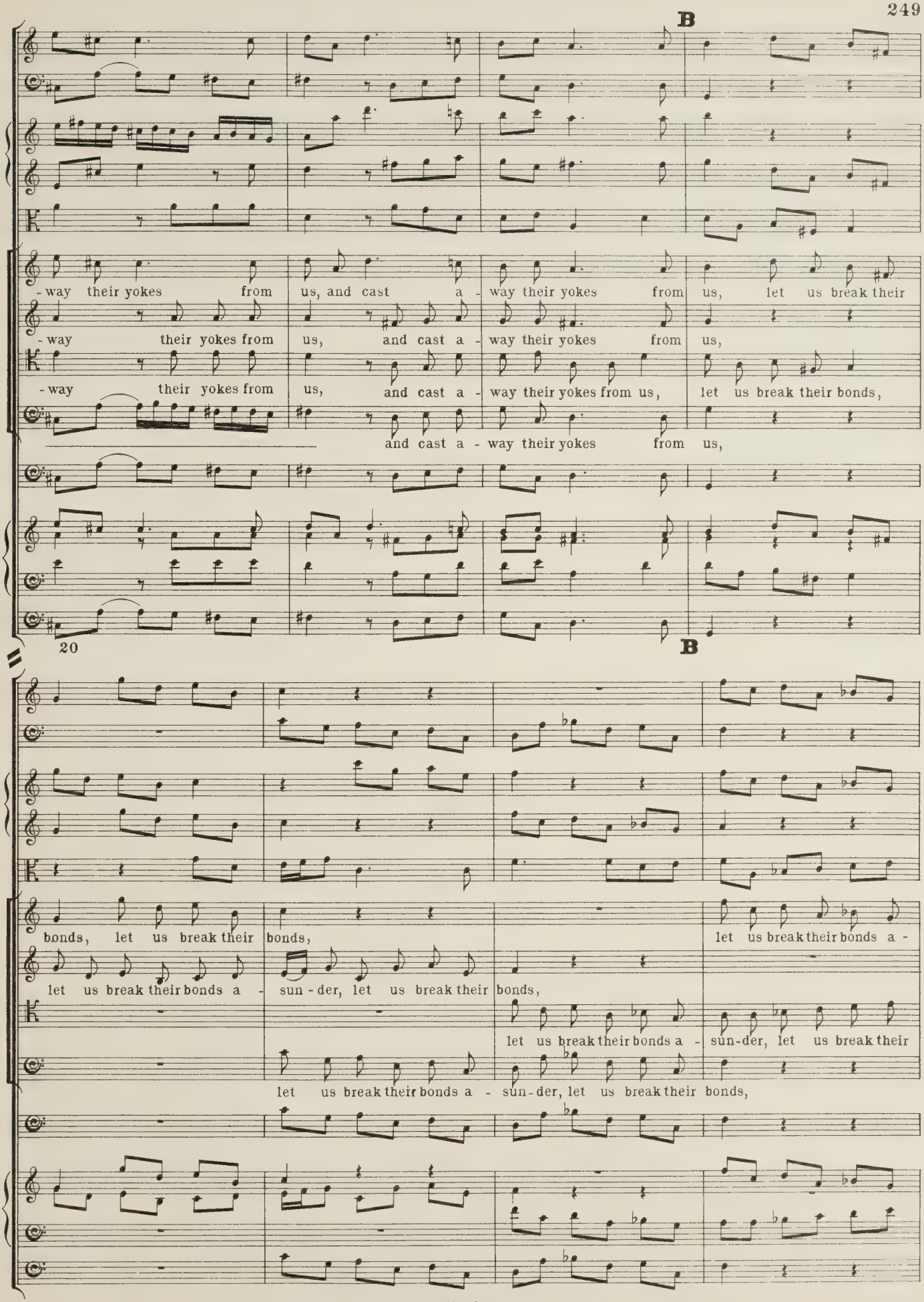

E
p
p
p
The kings of the earth rise up, and the ru - lers take coun - sel to -
p
E
- ge - ther, take coun -
80
- - sel, take coun - - - sel to - ge - ther a - gainst the

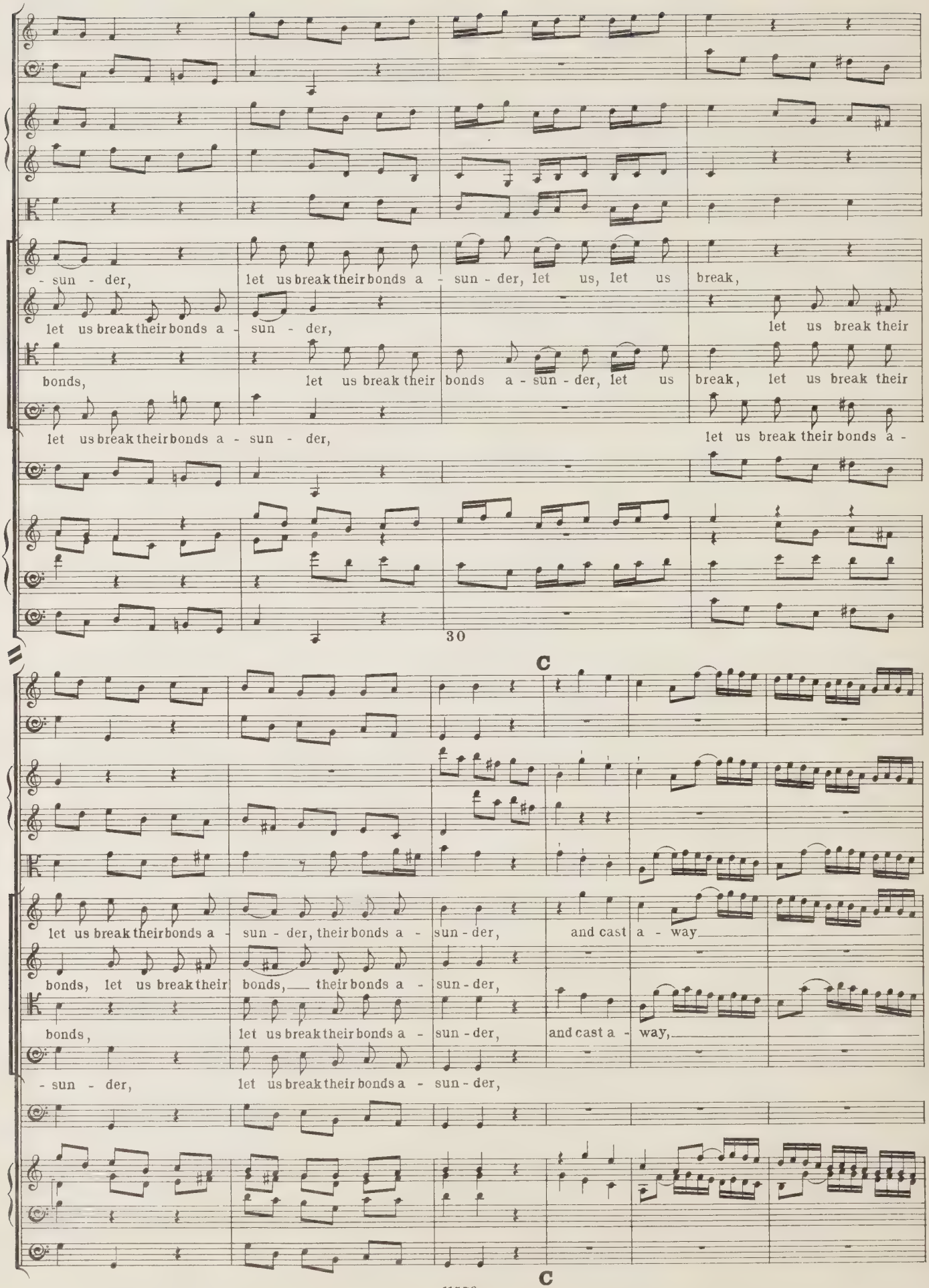


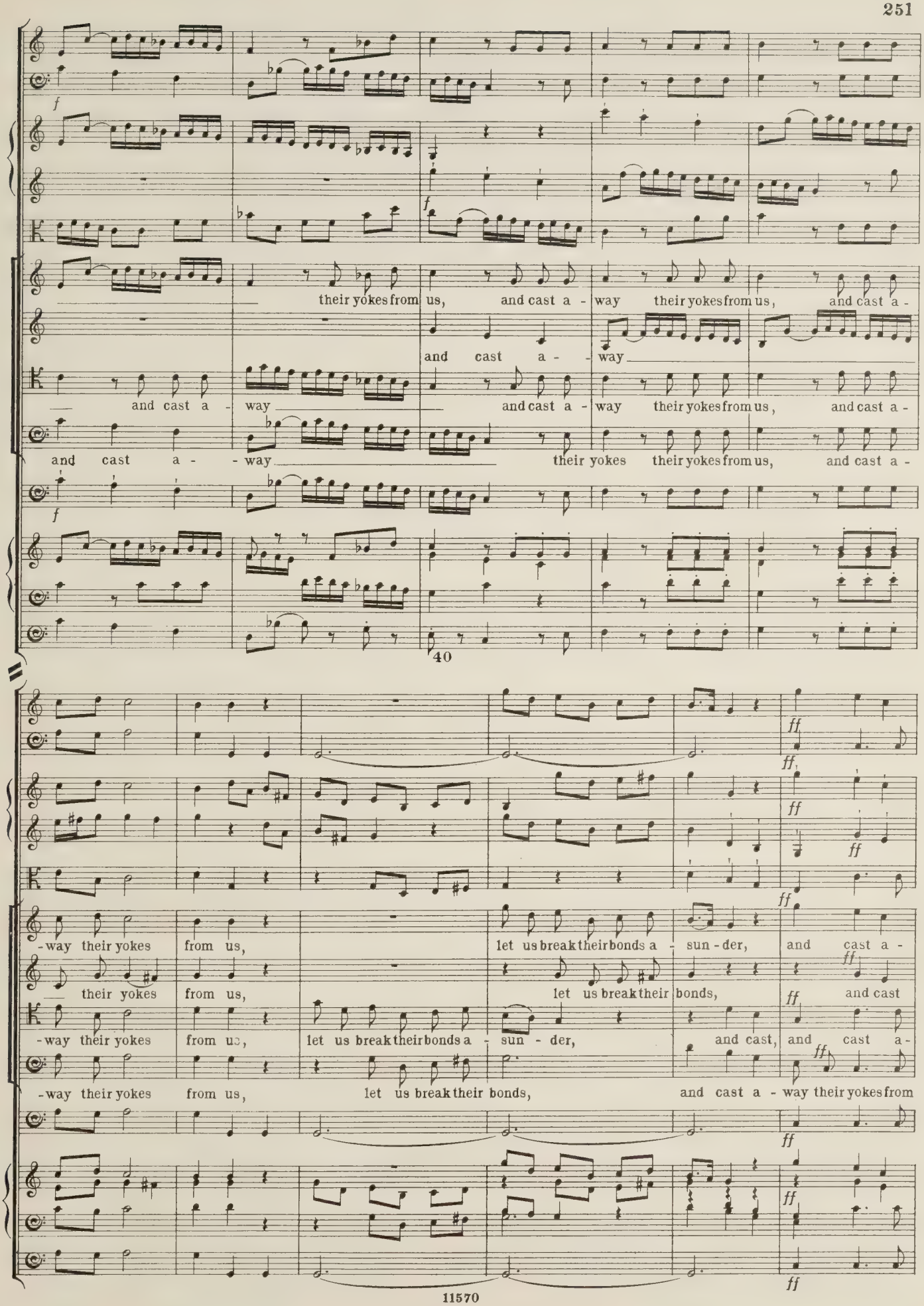
Attacca Chorus N° 41.

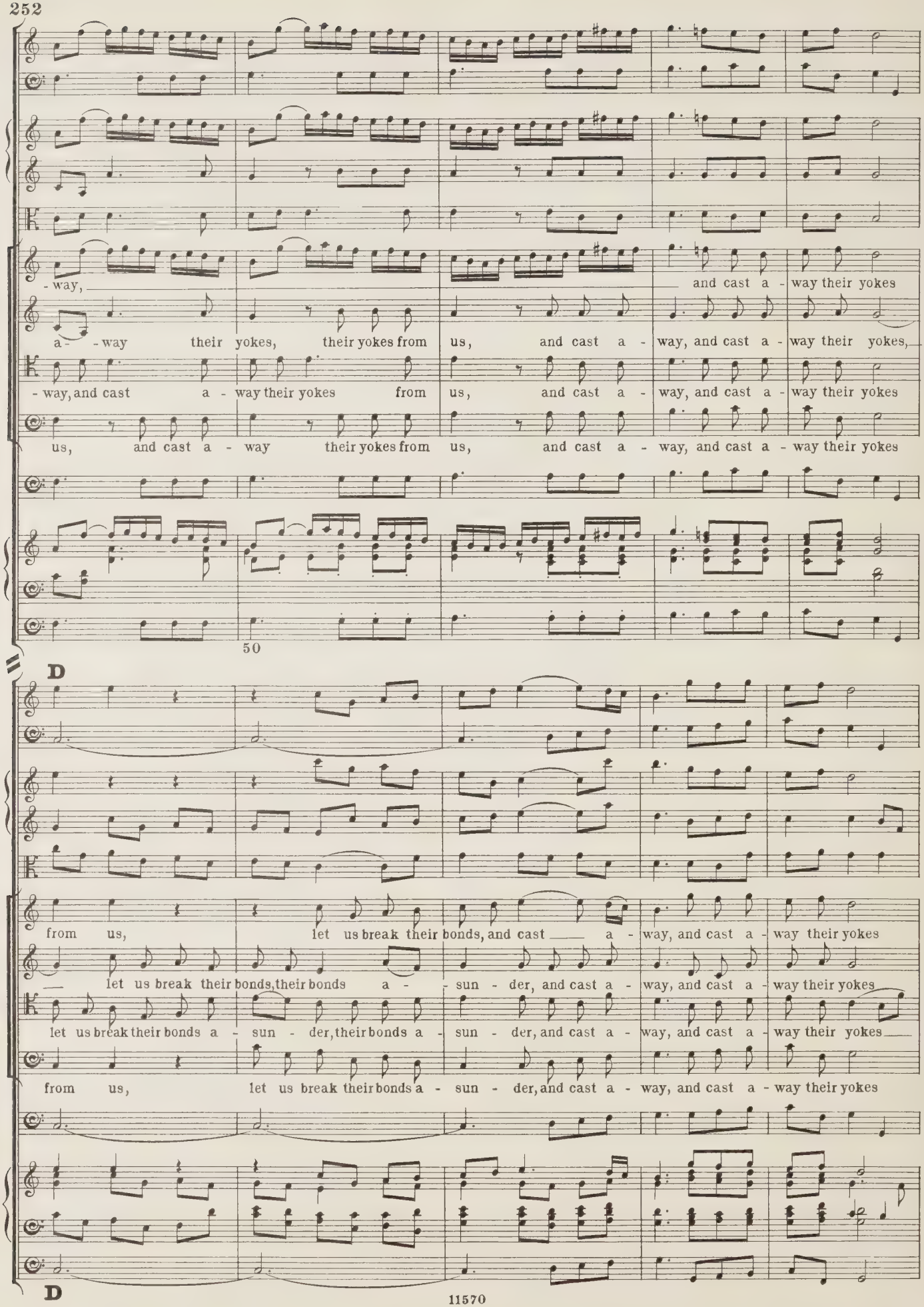

Allegro e staccato. ♩=76.
Oboi.
Fagotti.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Bassi.
Manuale.
Organo.
Pedale.
a 2.
senza Rip.
con Rip.
Let us break their bonds a - sun - der, let us break,
Let us break their
Let us break their bonds a - sun - der let us, let us break their bonds a -
Let us break their bonds a -
let us break their bonds a - sun - der,
let us break their bonds a -
bonds a - sun der let us break,
let us break their bonds a - sun - der,
-sun-der let us, let us break, let us break their bonds a - sun - der,
let us break their bonds a -
-sun-der let us, let us break their bonds,
let us break their bonds a - sun - der, let us, let us break their bonds a -

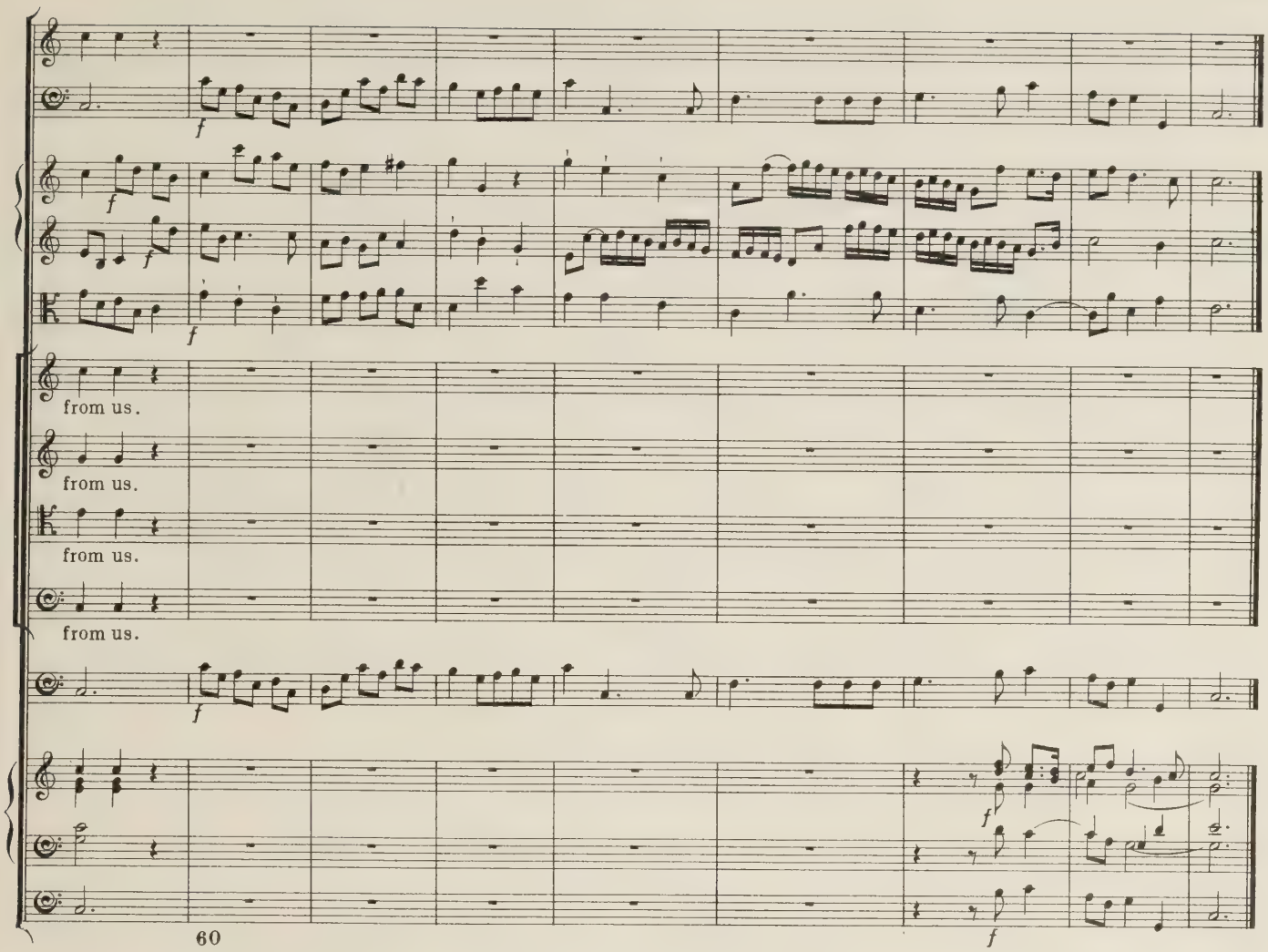

A
-sun - der,
-sun - der,
-sun - der,
-sun - der,
and cast a - way
and cast a - way,
their yokes from us, and cast a -
A 10
and cast a - way
their yokes from us, and cast a -
their yokes from us, and cast a - way their yokes from us, and cast a - way, and cast a -
- way their yokes from us, and cast a - way their yokes from us, and cast a - way, and cast a -
and cast a - way,

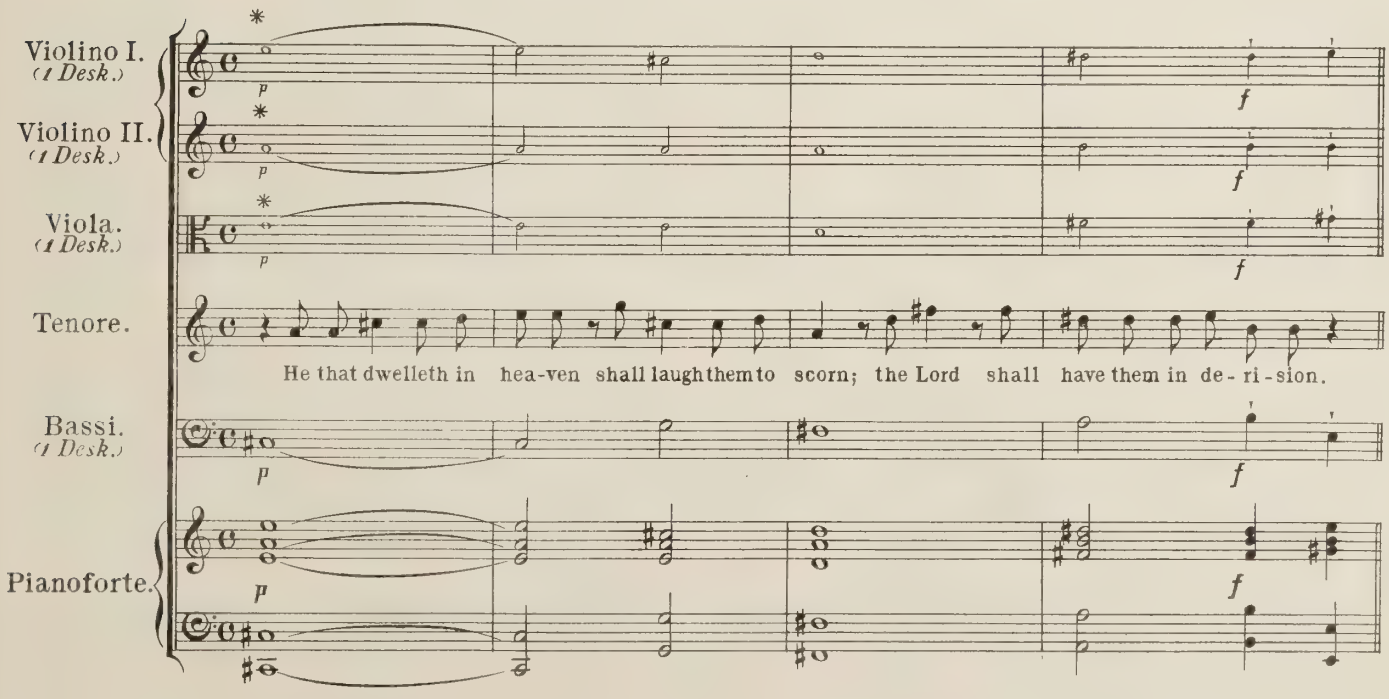

B
-way their yokes from us, and cast a - way their yokes from us, let us break their
-way their yokes from us, and cast a - way their yokes from us,
-way their yokes from us, and cast a - way their yokes from us, let us break their bonds,
and cast a - way their yokes from us,
20
B
bonds, let us break their bonds,
let us break their bonds a -
let us break their bonds a - sun - der, let us break their bonds,
let us break their bonds a - sun-der, let us break their
let us break their bonds a - sun-der, let us break their bonds,


- sun - der,
let us break their bonds a - sun - der, let us, let us break,
let us break their bonds a - sun - der,
let us break their
bonds,
let us break their bonds a - sun - der, let us break, let us break their
let us break their bonds a - sun - der,
let us break their bonds a -
30
C
let us break their bonds a - sun - der, their bonds a - sun - der,
and cast a - way
bonds, let us break their bonds, their bonds a - sun - der,
bonds,
let us break their bonds a - sun - der,
and cast a - way,
- sun - der,
let us break their bonds a - sun - der,
C

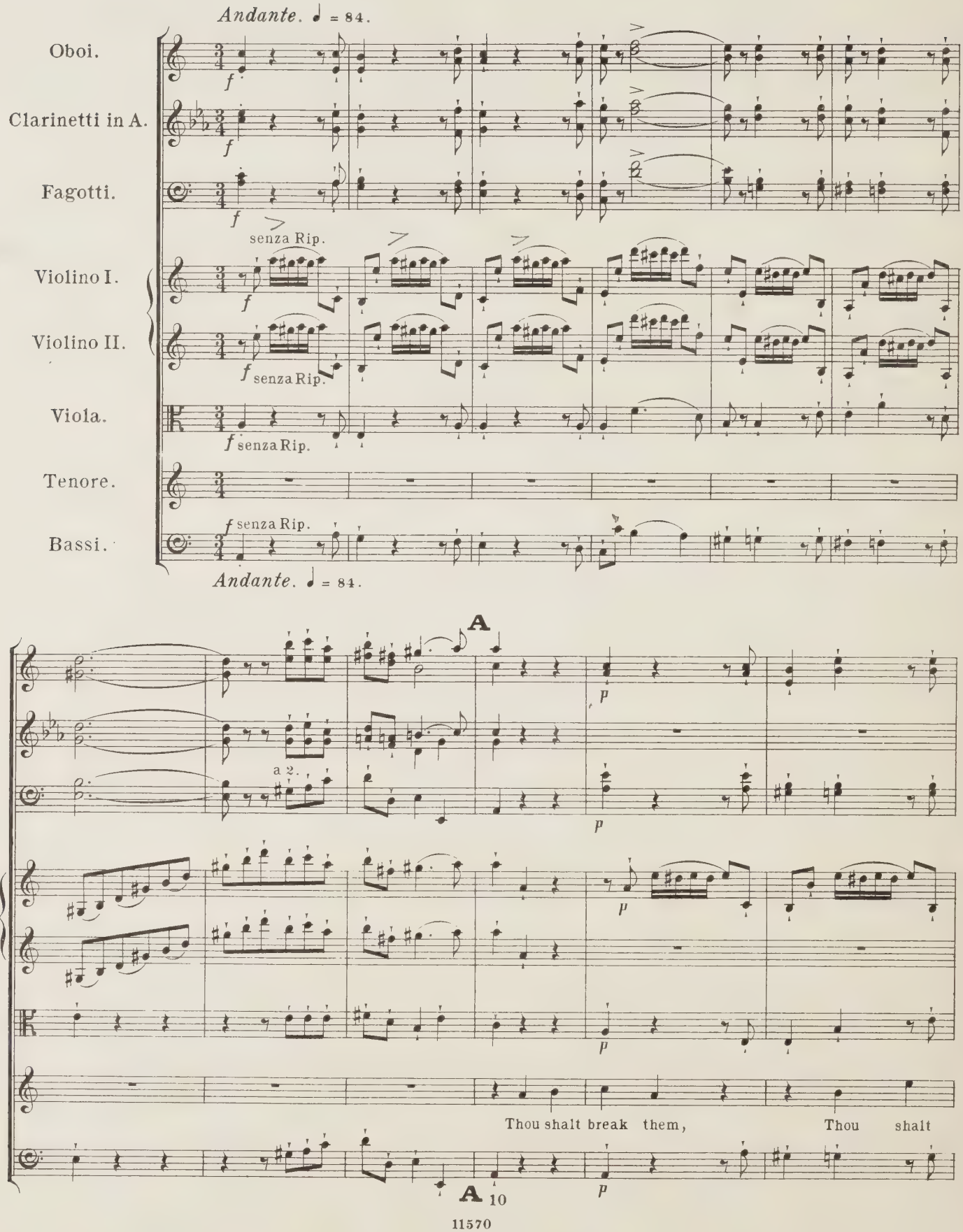

their yokes from us, and cast a - way their yokes from us, and cast a -
and cast a - way
and cast a - way
and cast a - way and cast a - way their yokes from us, and cast a -
and cast a - way their yokes their yokes from us, and cast a -
40
-way their yokes from us, let us break their bonds a - sun - der, and cast a -
their yokes from us, let us break their bonds, and cast
-way their yokes from us, let us break their bonds a - sun - der, and cast, and cast a -
-way their yokes from us, let us break their bonds, and cast a - way their yokes from

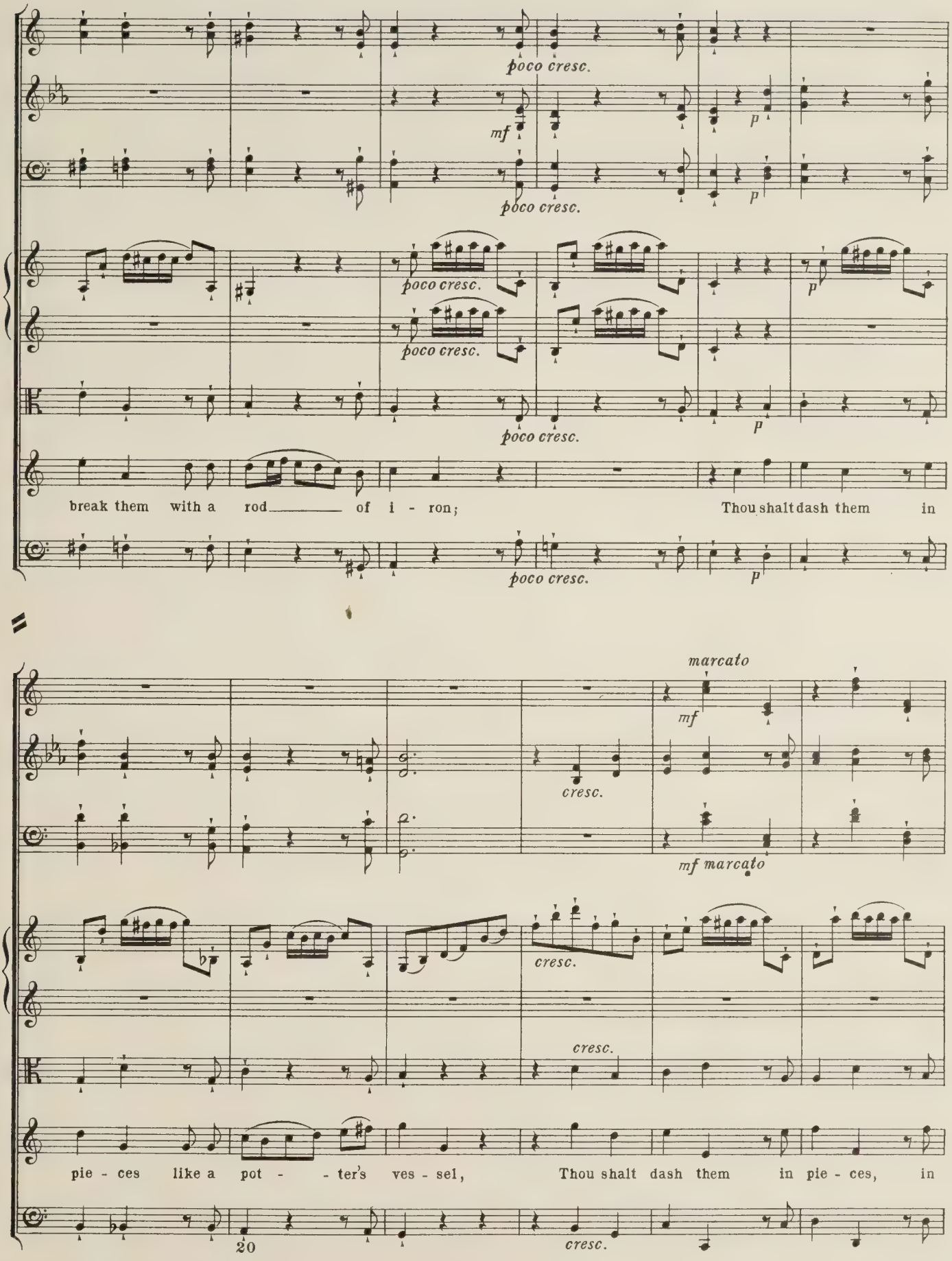

- way,
and cast a - way their yokes
a - - way their yokes, their yokes from us, and cast a - way, and cast a - way their yokes,
- way, and cast a - way their yokes from us, and cast a - way, and cast a - way their yokes
us, and cast a - way their yokes from us, and cast a - way, and cast a - way their yokes
50
D
from us, let us break their bonds, and cast a - way, and cast a - way their yokes
let us break their bonds, their bonds a - sun - der, and cast a - way, and cast a - way their yokes
let us break their bonds a - sun - der, their bonds a - sun - der, and cast a - way, and cast a - way their yokes
from us, let us break their bonds a - sun - der, and cast a - way, and cast a - way their yokes
D

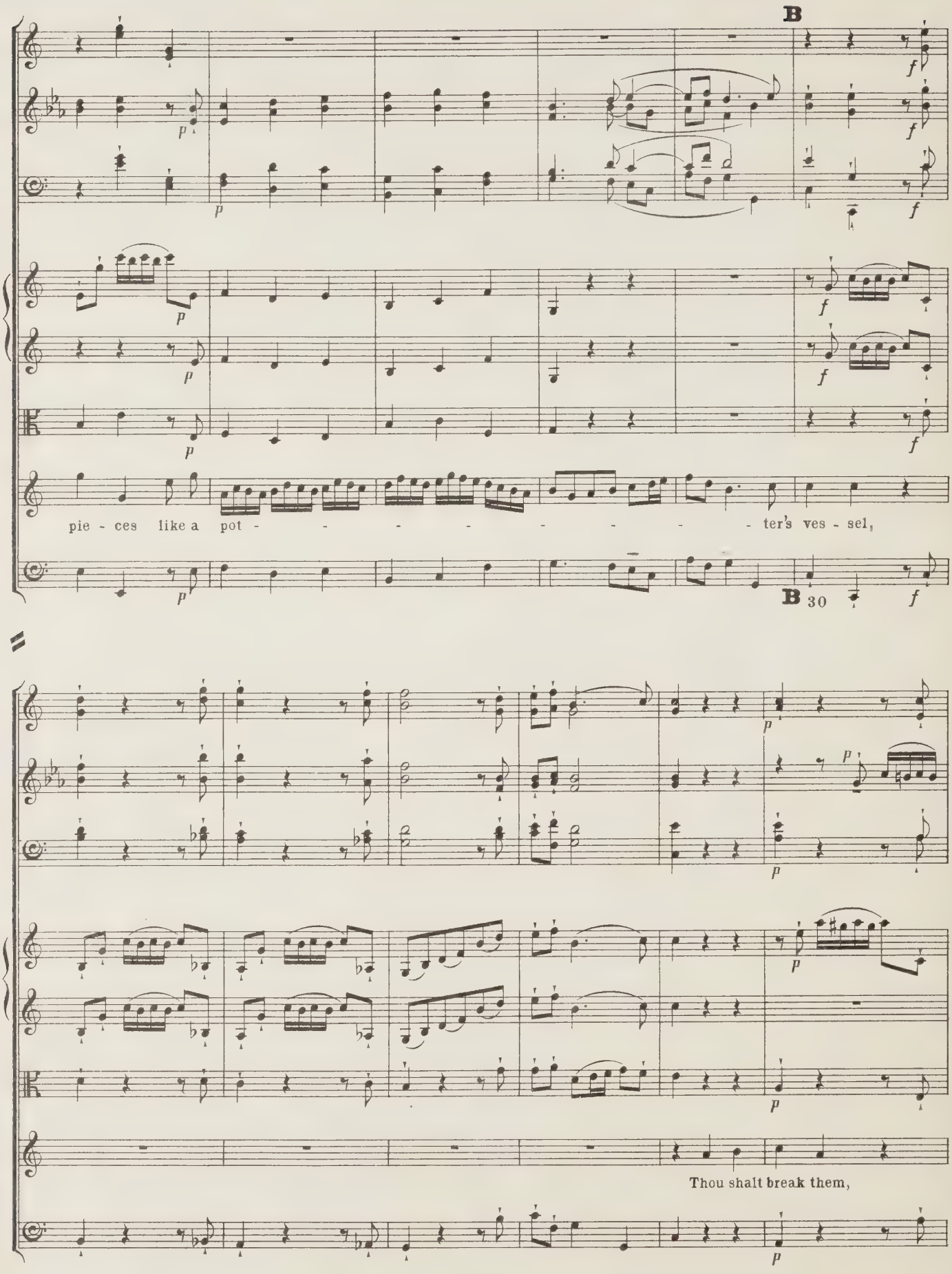


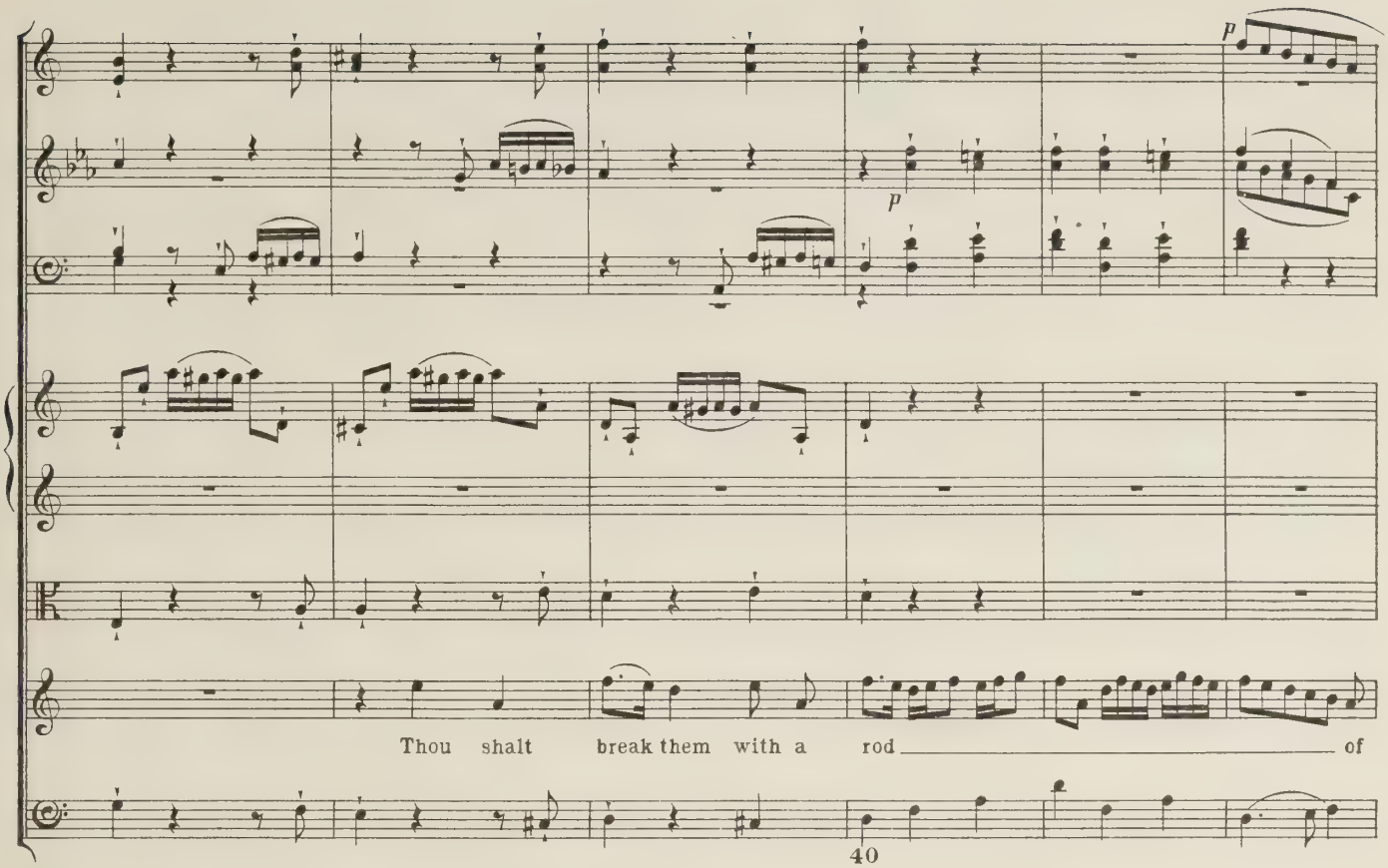
Nº 42. RECIT. HE THAT DWELLETH IN HEAVEN.

* In absence of Piano *only*.

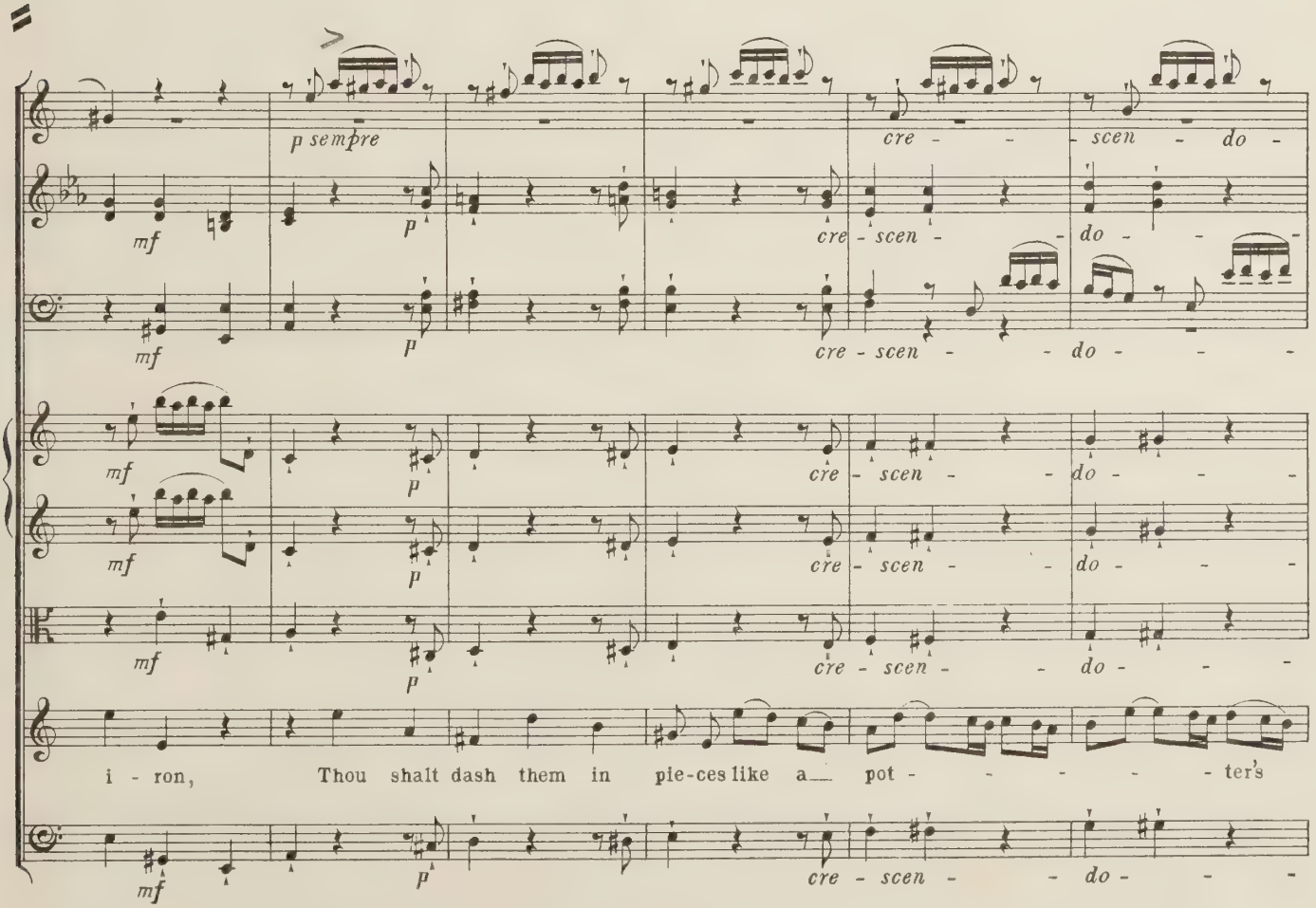
Nº 43. AIR. THOU SHALT BREAK THEM.

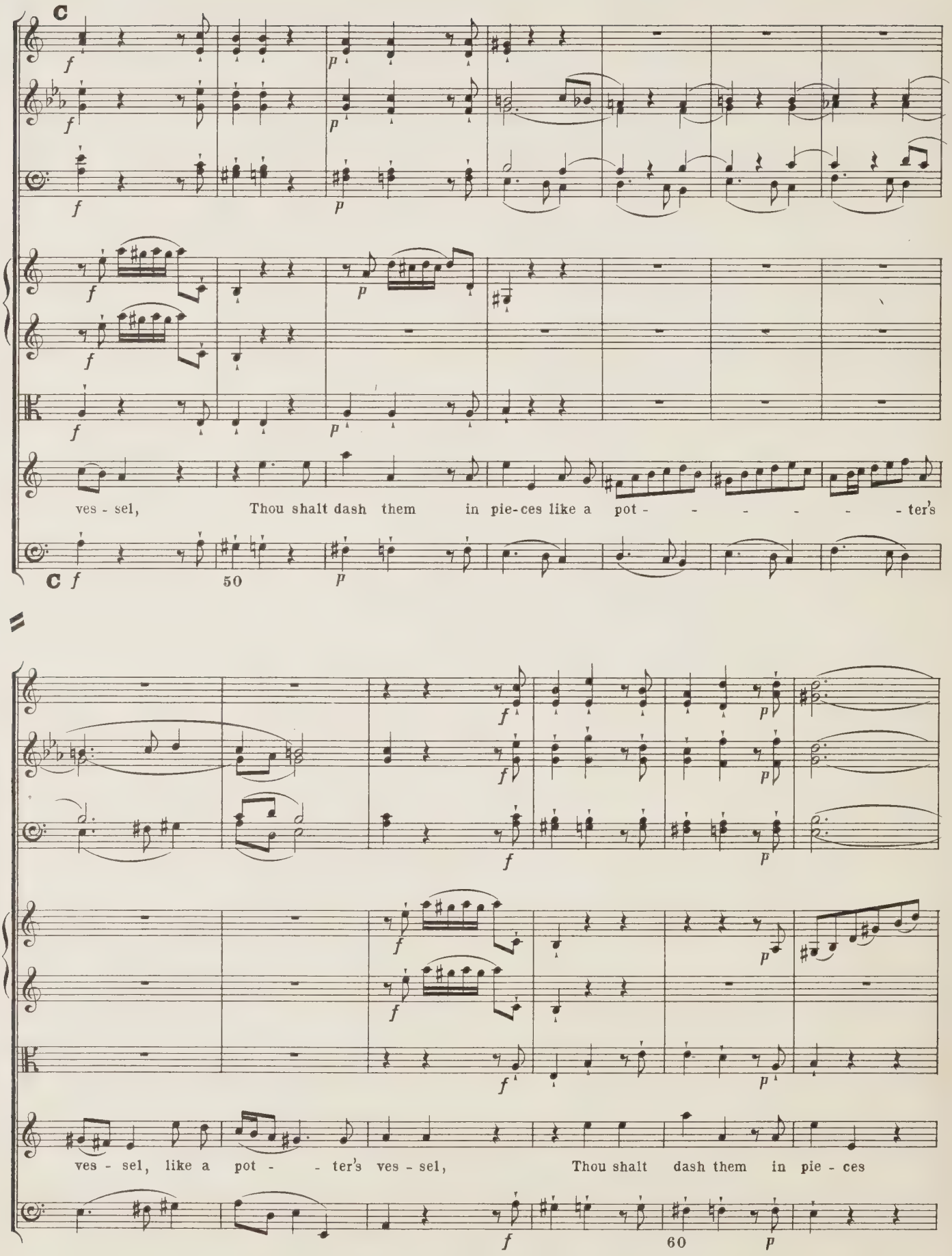


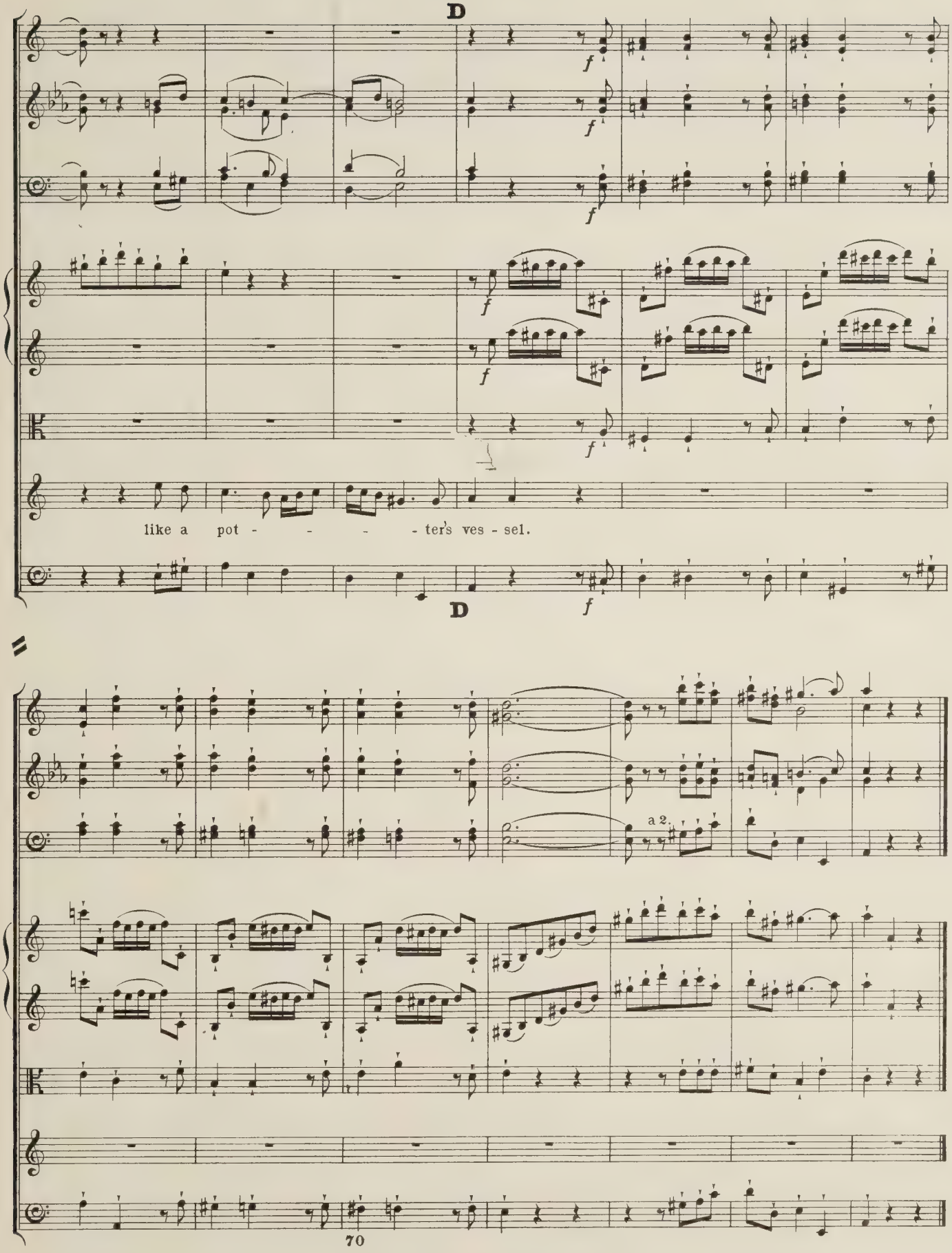

poco cresc.
mf
p
break them with a rod of i - ron;
Thou shalt dash them in
marcato
mf
cresc.
mf marcato
pie - ces like a pot - - ter's ves - sel,
Thou shalt dash them in pie - ces, in
20


B
pie - ces like a pot - - - - - - - - - ter's ves - sel,
B 30
Thou shalt break them,

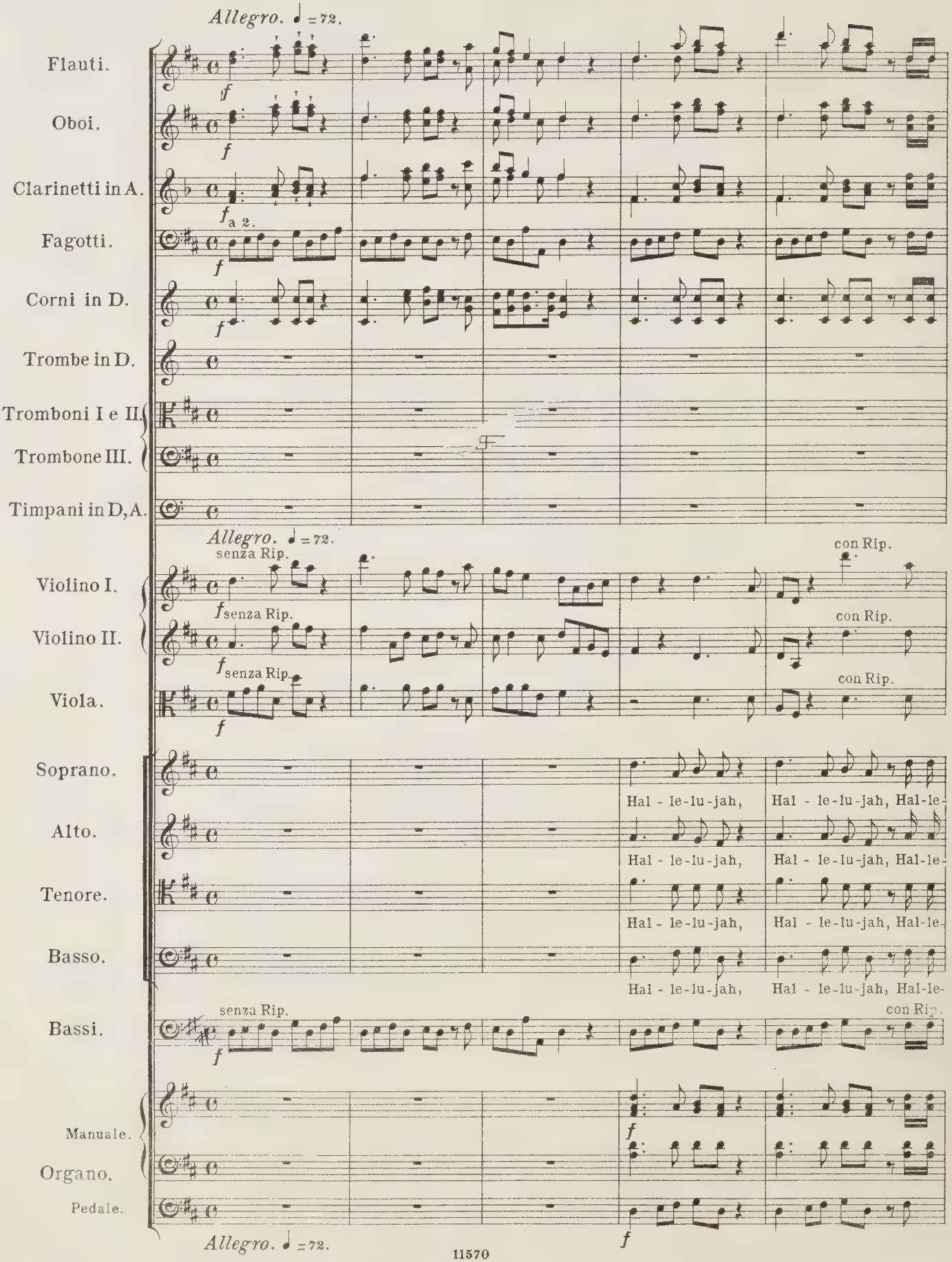

p
p
Thou shalt break them with a rod of
40

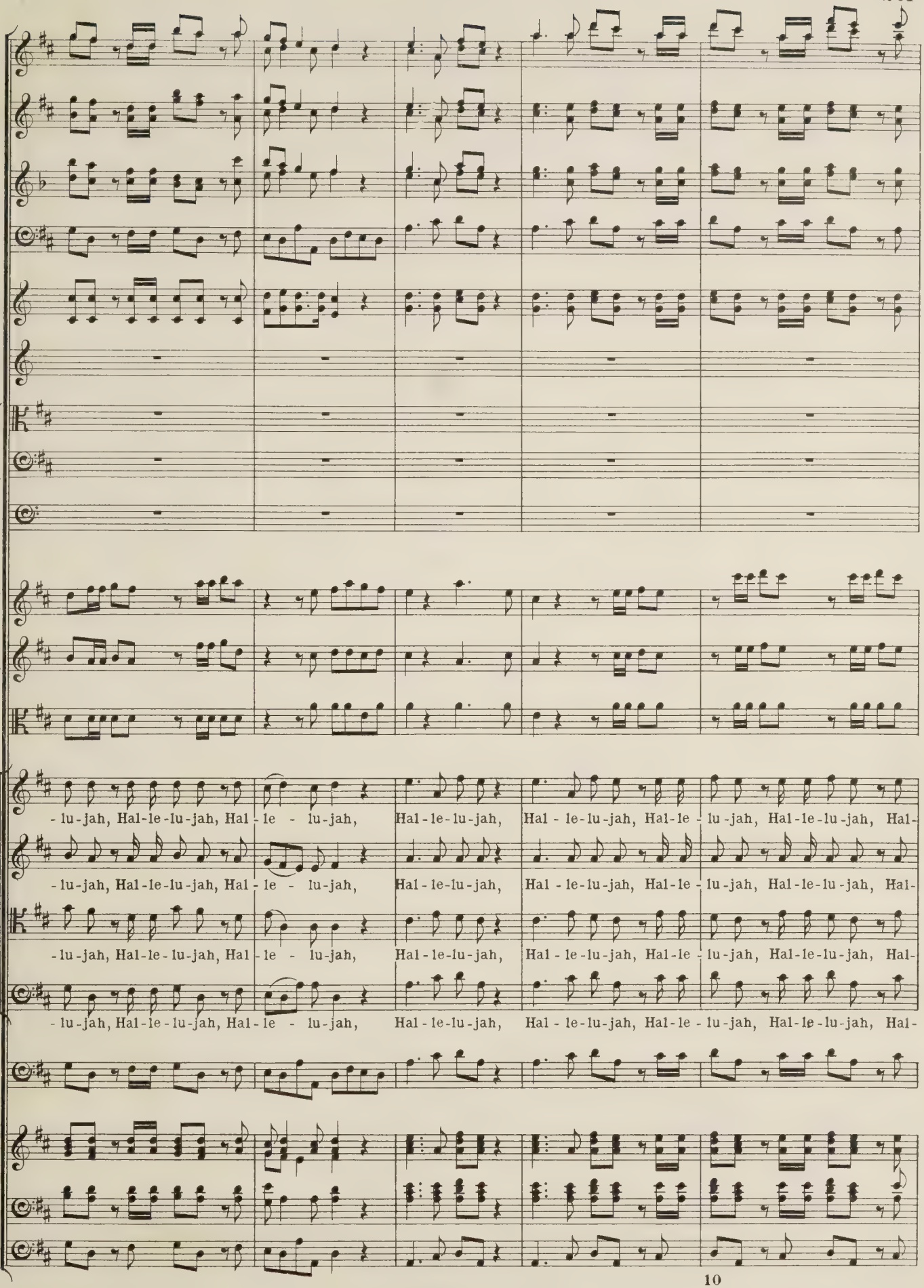

p sempre
cre - scen - do
mf
p
i - ron, Thou shalt dash them in pie-ces like a pot - ter's

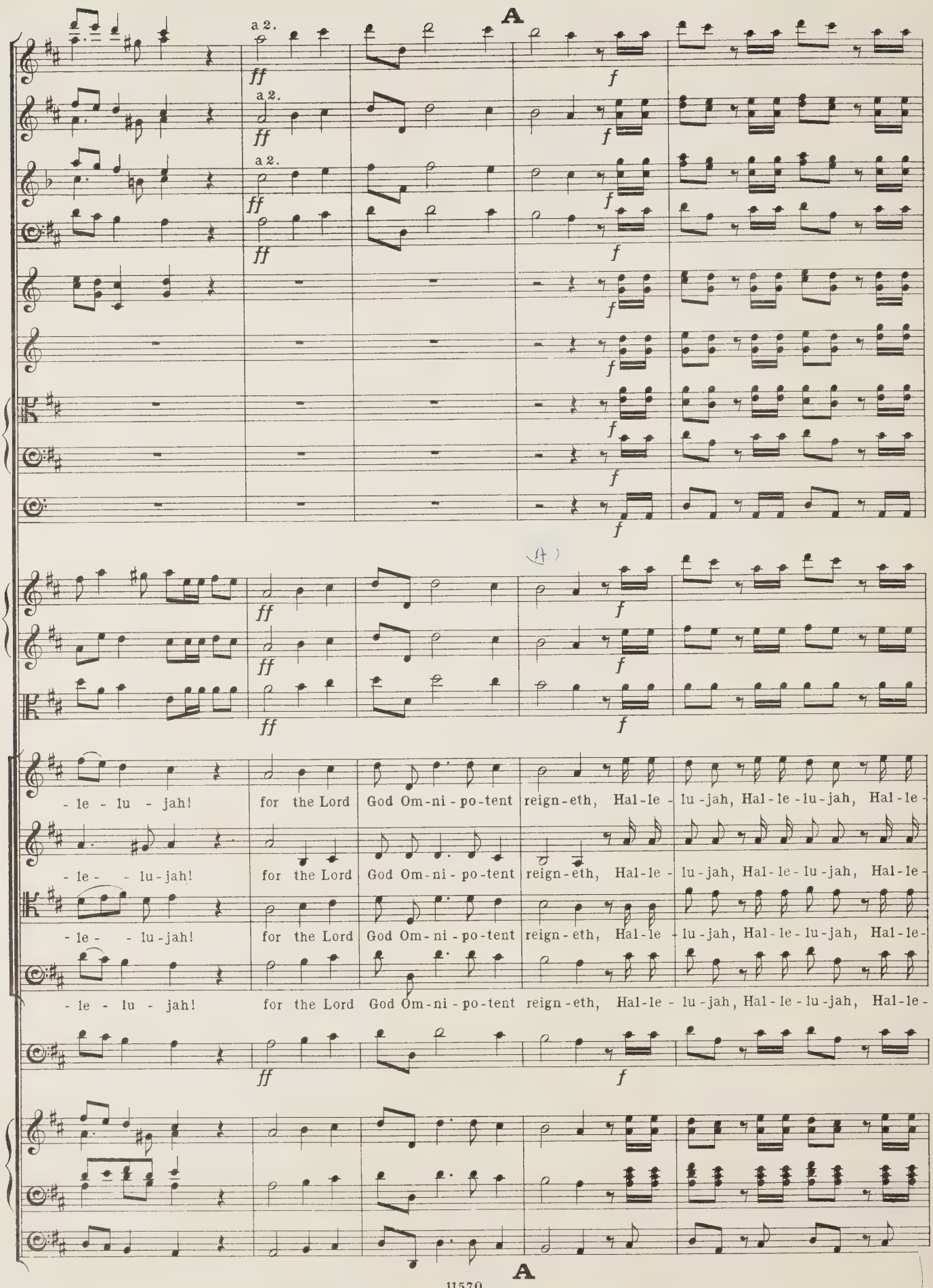

C
ves - sel, Thou shalt dash them in pie-ces like a pot - - - - - - ter's
C
50
ves - sel, like a pot - - ter's ves - sel, Thou shalt dash them in pie - ces
60

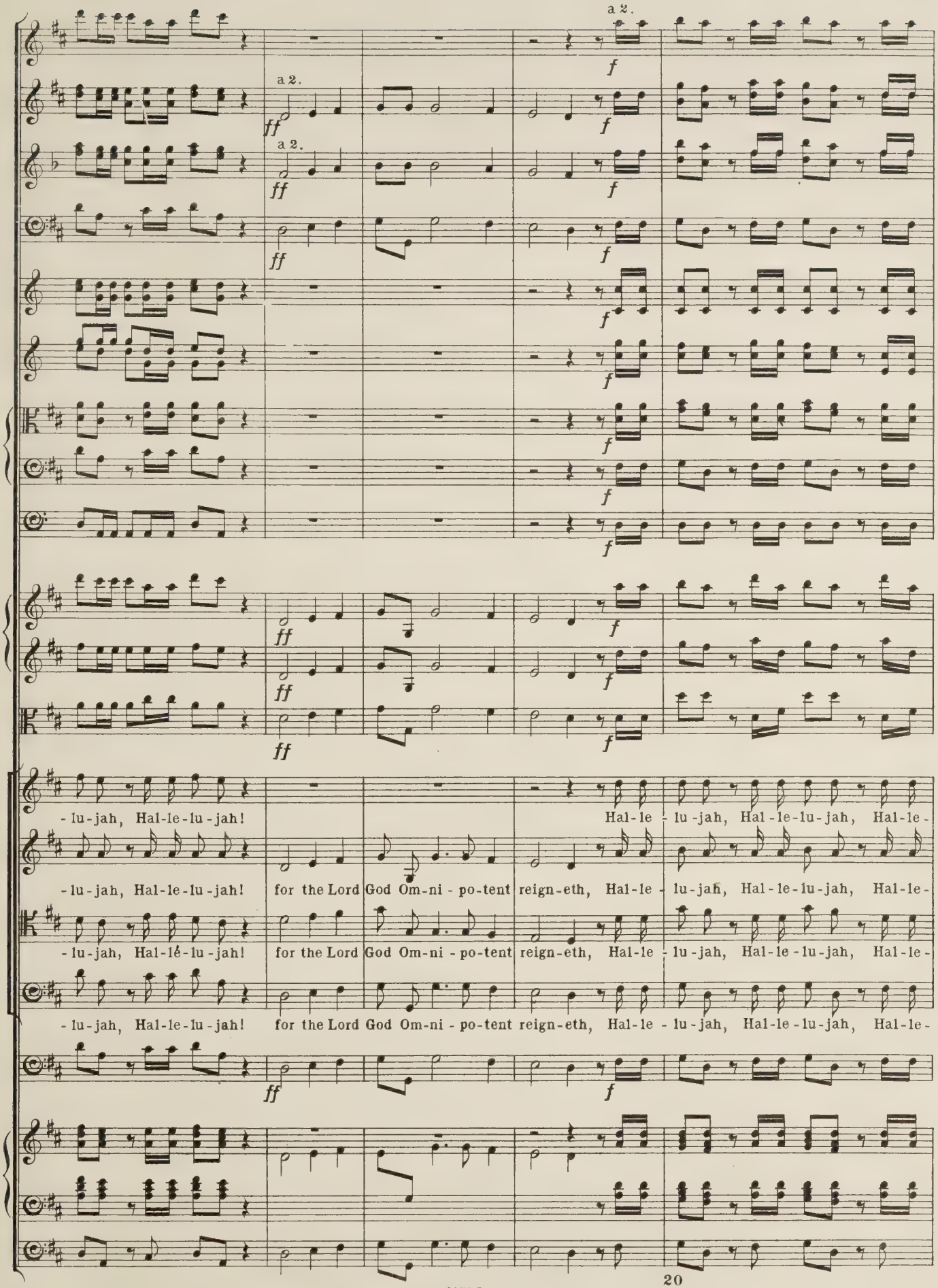

D
like a pot - - - - ter's ves - sel.
D
a 2.
70

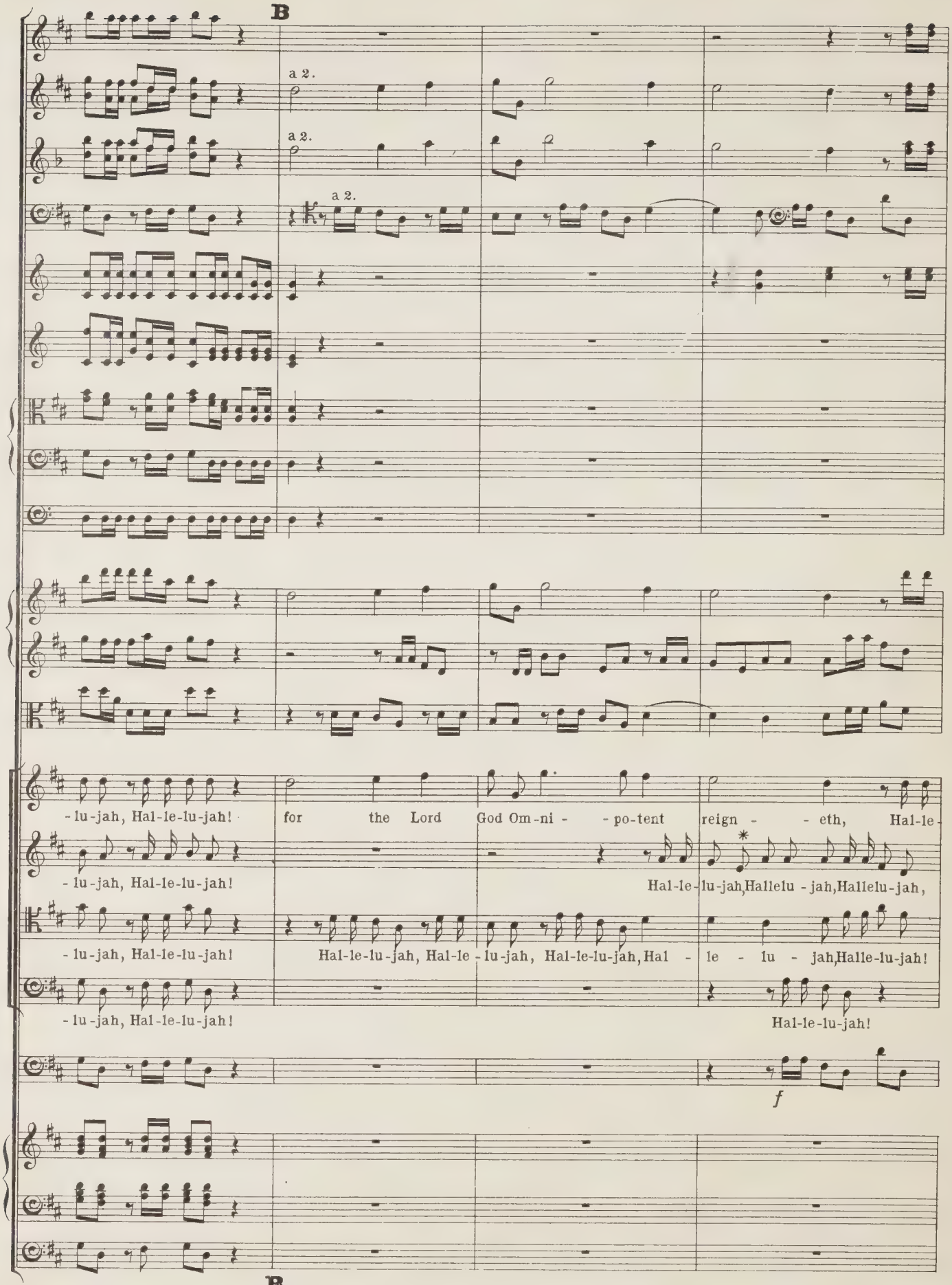
Nº 44. CHORUS. HALLELUJAH.



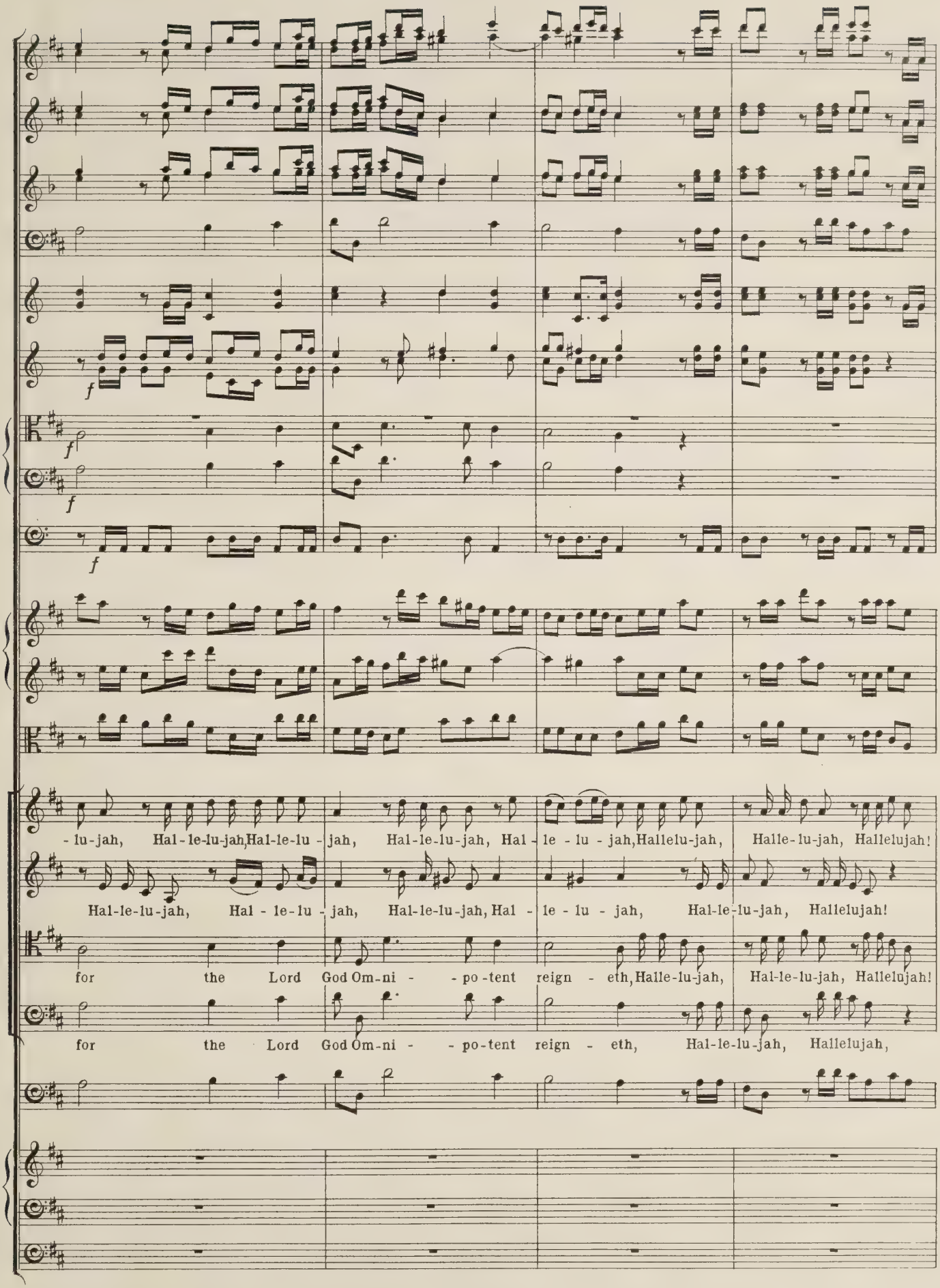

-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-
-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-
-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-
-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

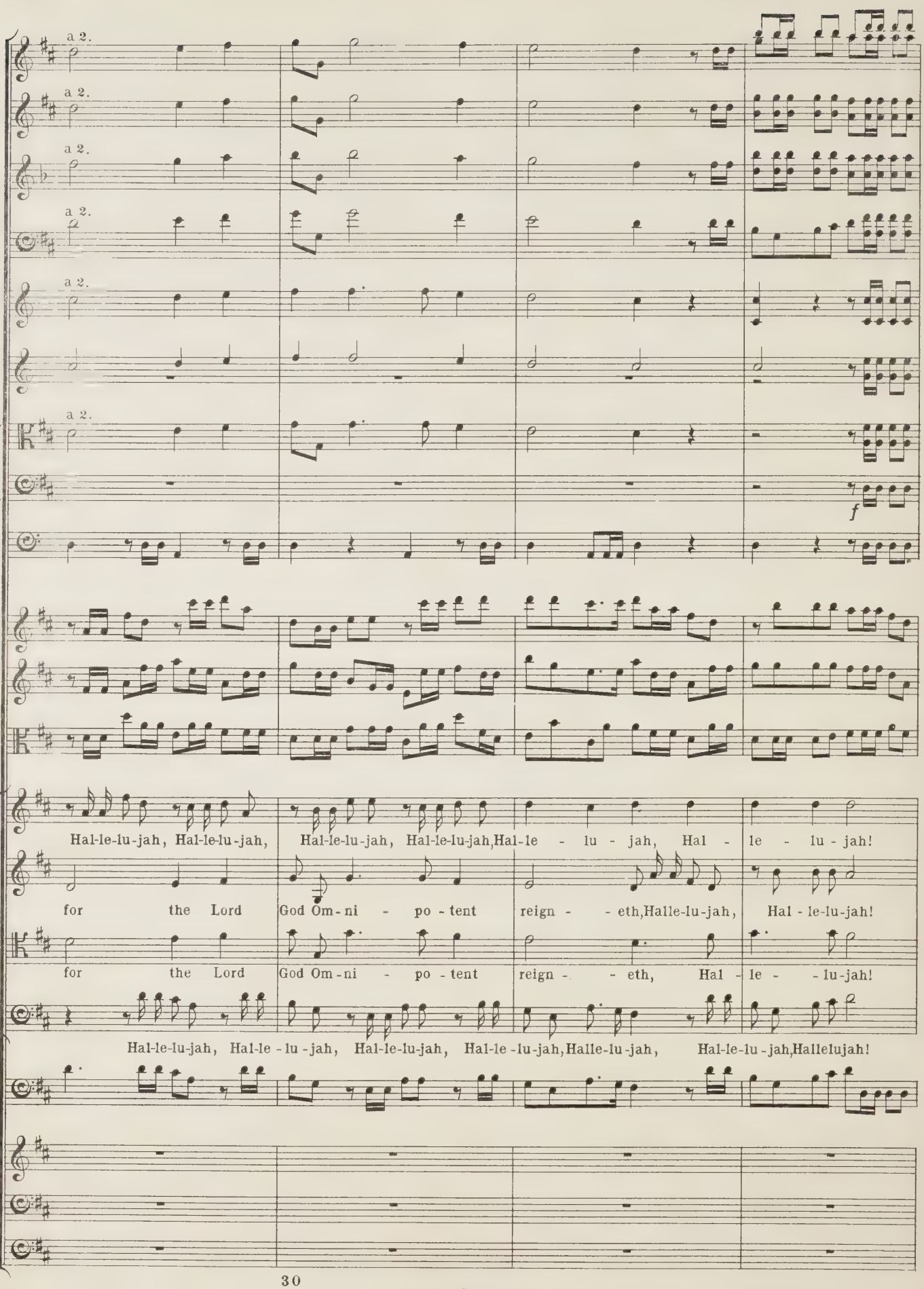
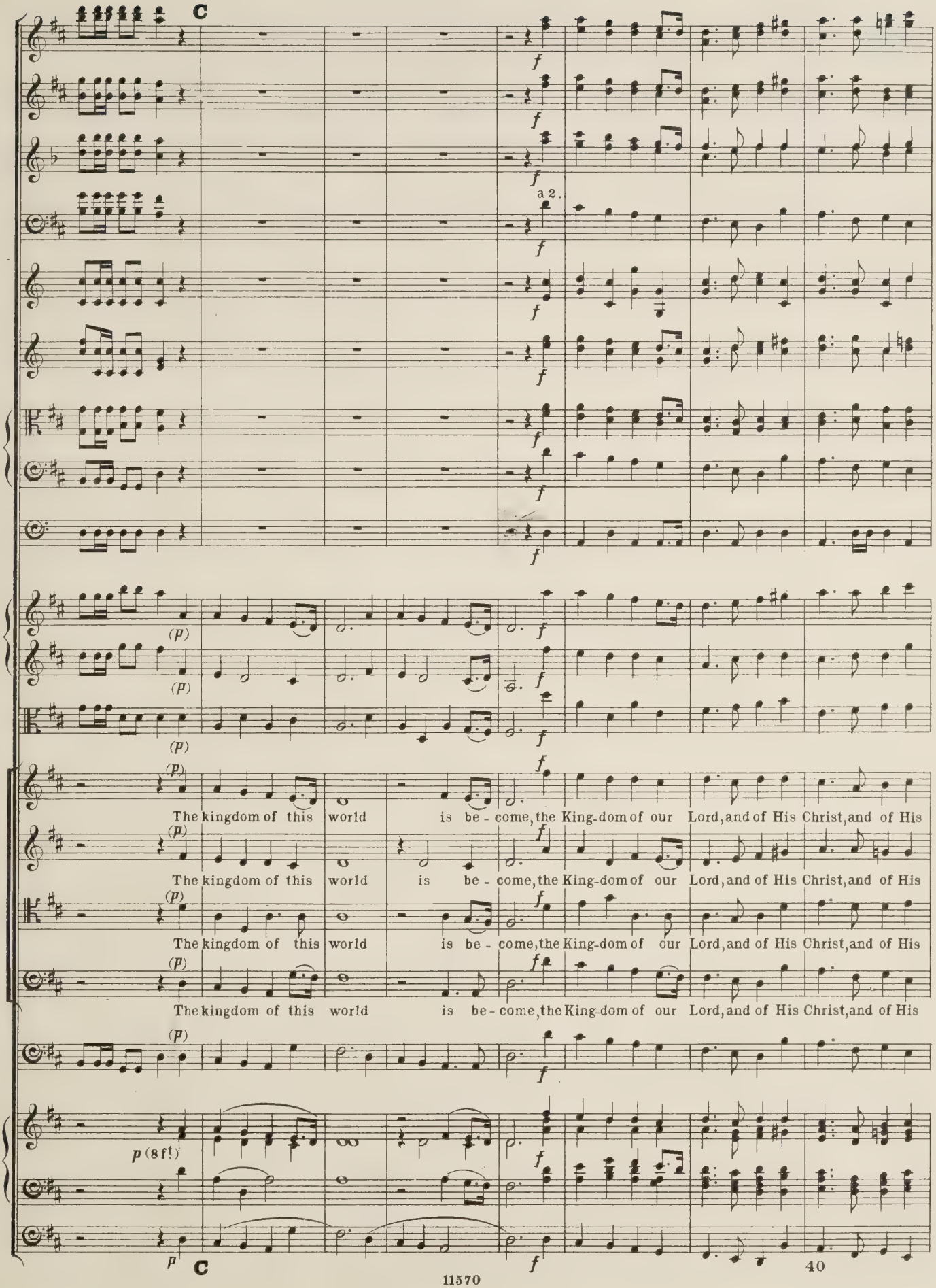

A
a 2.
ff
f
- le - lu - jah! for the Lord God Om-ni-po-tent reign-eth, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
- le - lu-jah! for the Lord God Om-ni-po-tent reign-eth, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
- le - lu-jah! for the Lord God Om-ni-po-tent reign-eth, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
- le - lu - jah! for the Lord God Om-ni-po-tent reign-eth, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-
A

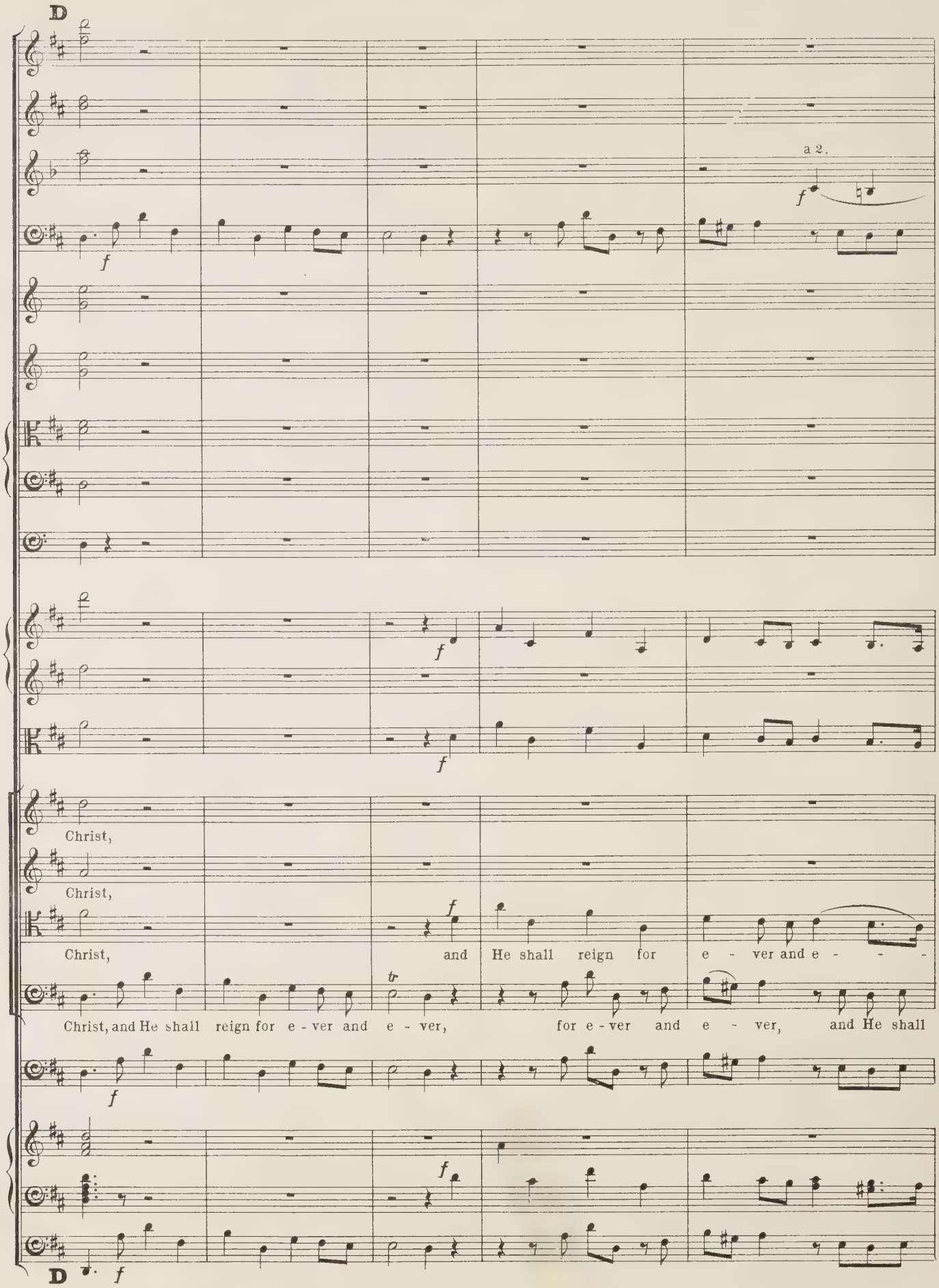

a 2.
a 2.
a 2.
ff
f
-lu-jah, Hal-le-lu-jah!
for the Lord God Om-ni-po-tent reign-eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

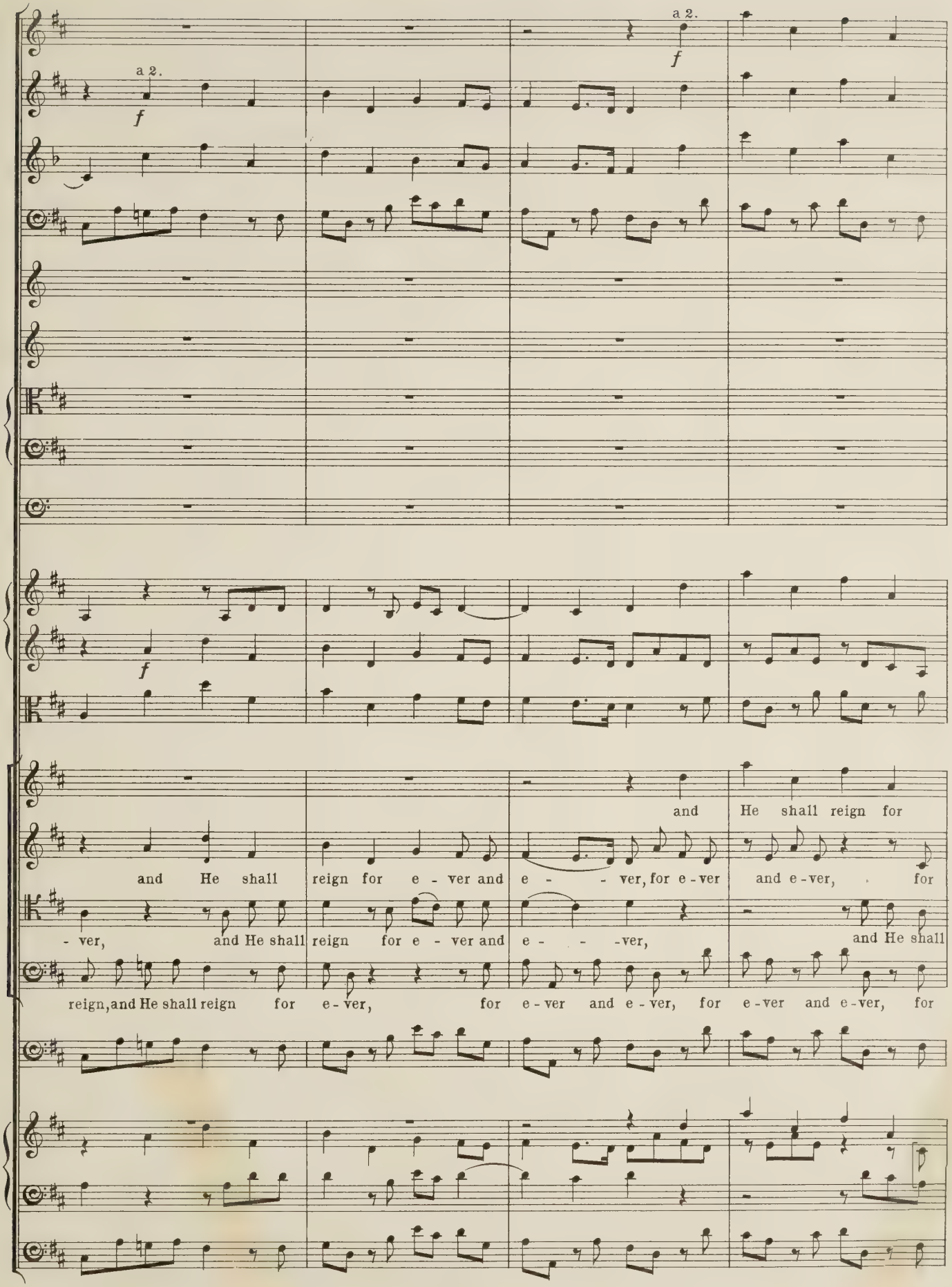

B
a 2.
a 2.
a 2.
-lu-jah, Hal-le-lu-jah!
for the Lord God Om-ni - - po-tent reign - - eth, Hal-le-
-lu-jah, Hal-le-lu-jah!
Hal-le-lu-jah, Hallelu - jah, Hallelu-jah,
-lu-jah, Hal-le-lu-jah!
Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal - le - lu - jah, Halle-lu-jah!
-lu-jah, Hal-le-lu-jah!
Hal-le-lu-jah!
f
B

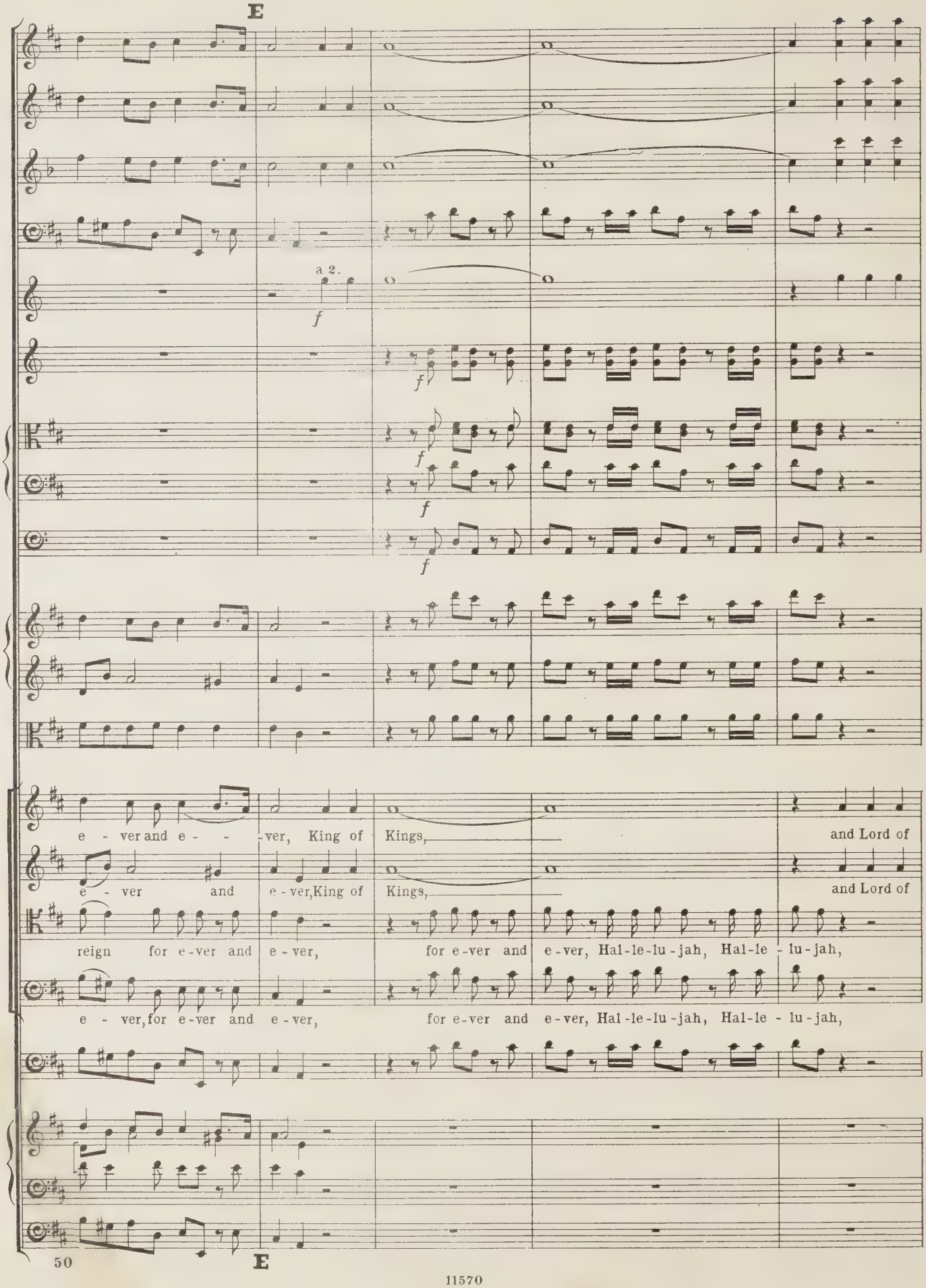
* See preface.

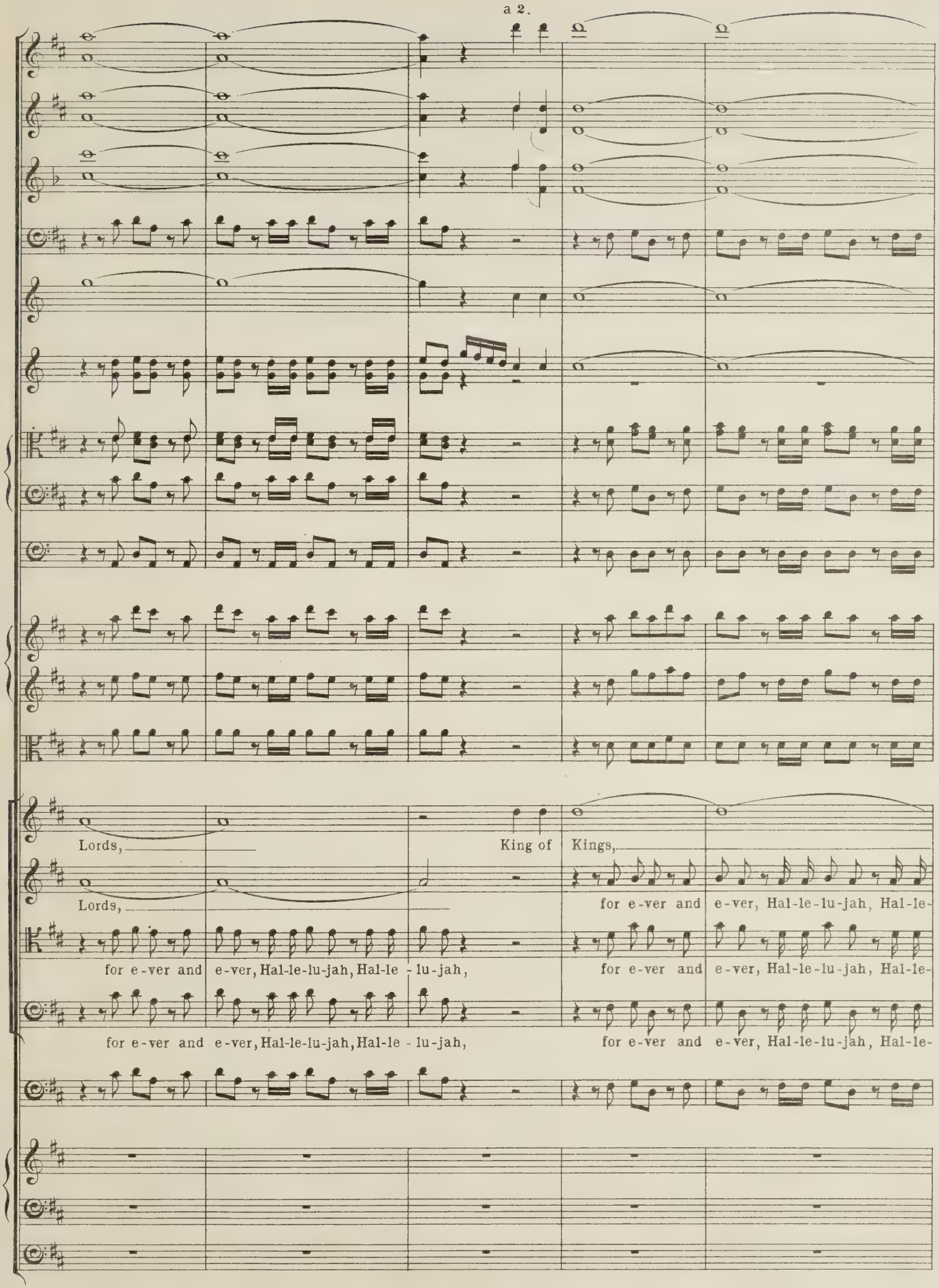

f
f
f
-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelu-jah, Halle-lu-jah, Hallelujah!
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelujah!
for the Lord God Om-ni-po-tent reign-eth, Halle-lu-jah, Hal-le-lu-jah, Hallelujah!
for the Lord God Om-ni-po-tent reign-eth, Hal-le-lu-jah, Hallelujah,

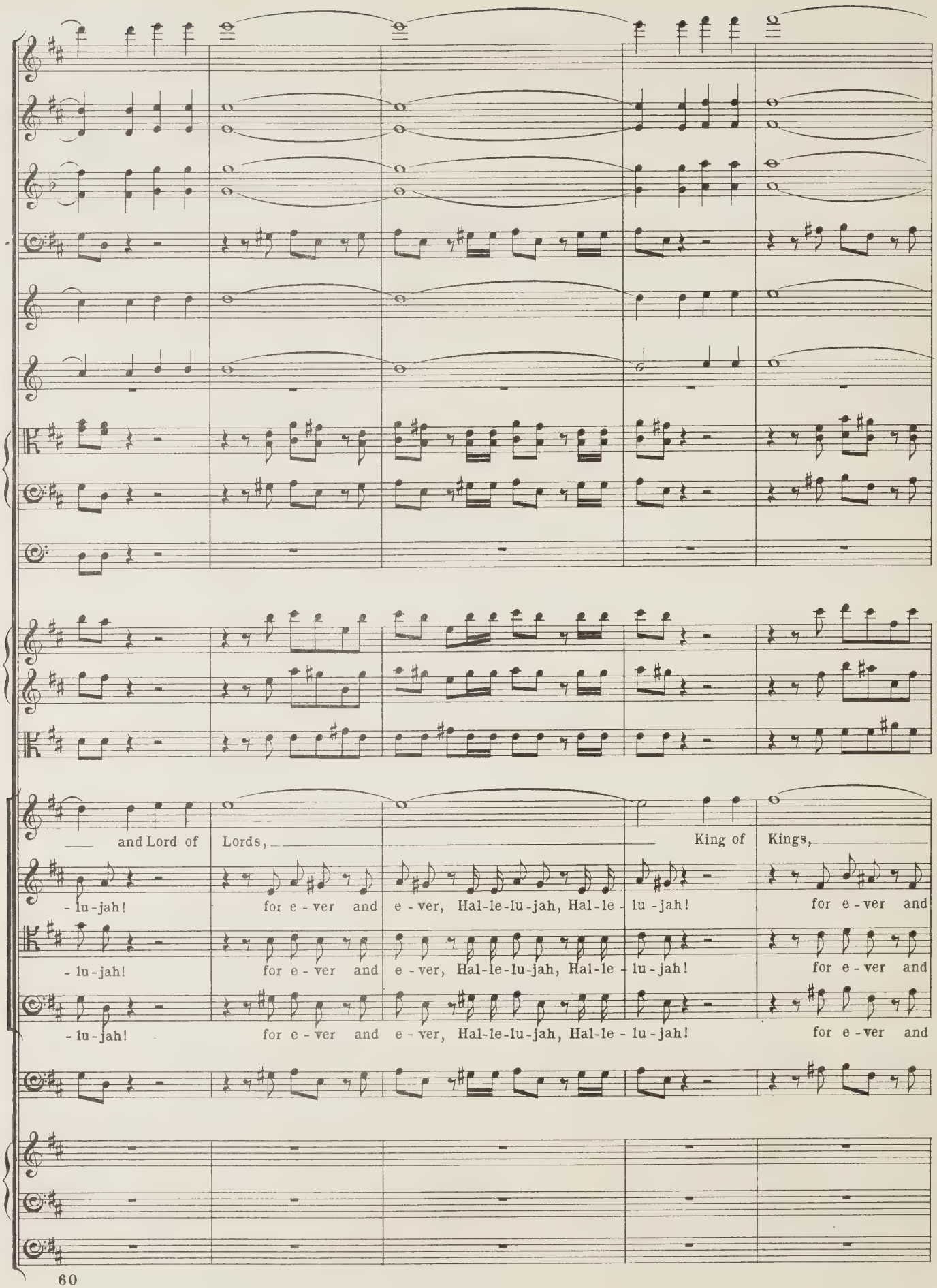

a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
f
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Hal - le - lu - jah!
for the Lord God Om-ni - po - tent reign - - eth, Halle-lu-jah, Hal - le-lu-jah!
for the Lord God Om-ni - po - tent reign - - eth, Hal - le - - lu-jah!
Hal-le-lu-jah, Hal-le - lu - jah, Hal-le-lu-jah, Hal-le - lu-jah, Halle-lu-jah, Hal-le-lu - jah, Hallelujah!

C
a 2.
The kingdom of this world is be - come, the King-dom of our Lord, and of His Christ, and of His
The kingdom of this world is be - come, the King-dom of our Lord, and of His Christ, and of His
The kingdom of this world is be - come, the King-dom of our Lord, and of His Christ, and of His
The kingdom of this world is be - come, the King-dom of our Lord, and of His Christ, and of His
p (8 ft)
C
40

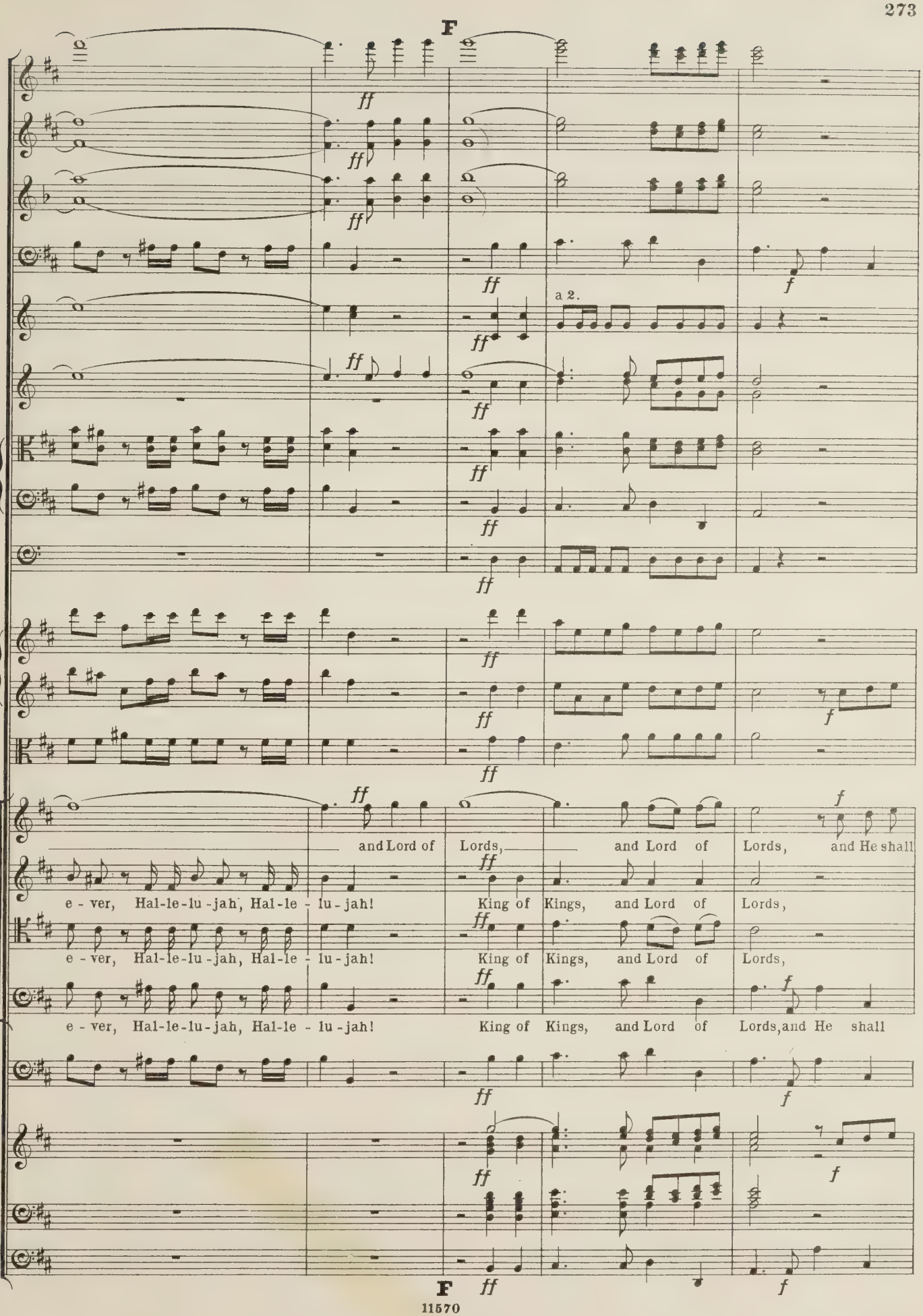

D
a 2.
f
Christ,
Christ,
Christ,
and He shall reign for e - ver and e - - -
Christ, and He shall reign for e - ver and e - ver, for e - ver and e - ver, and He shall
tr
D

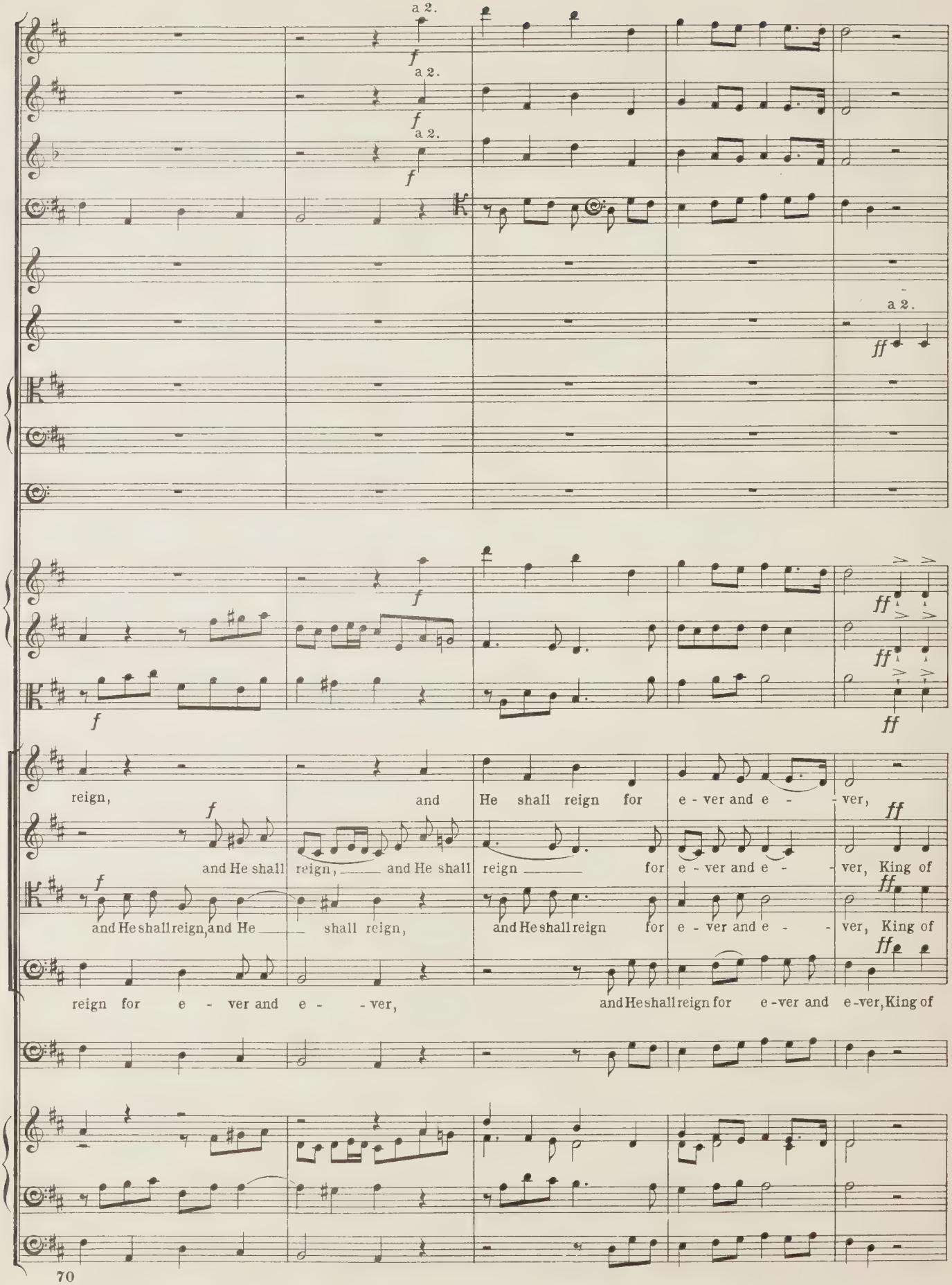

a 2.
f
a 2.
f
f
and He shall reign for
and He shall reign for e - ver and e - - ver, for e - ver and e - ver, for
- ver, and He shall reign for e - ver and e - - -ver, and He shall
reign, and He shall reign for e - ver, for e - ver and e - ver, for e - ver and e - ver, for

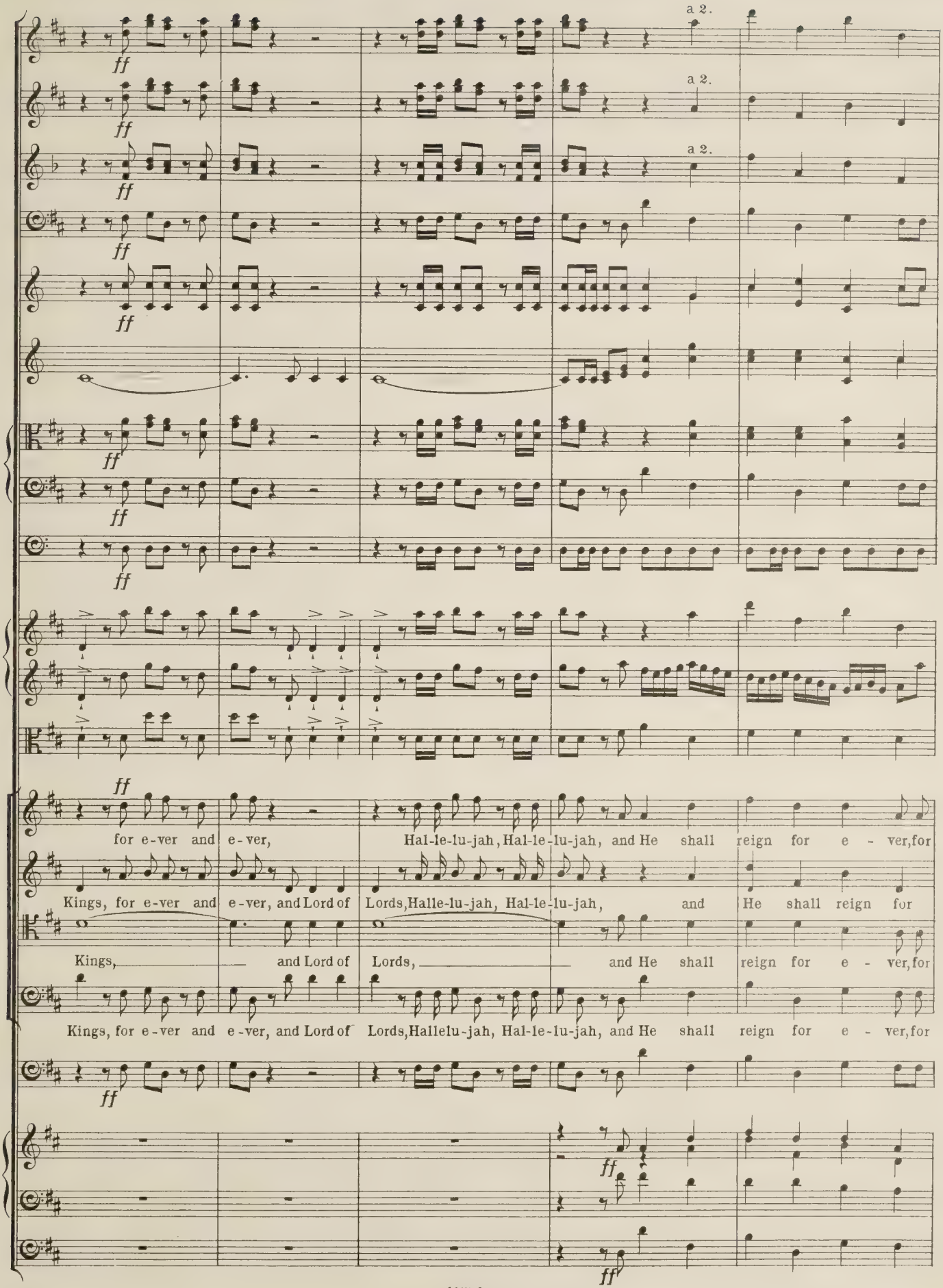

E
a 2.
f
e - ver and e - - - ver, King of Kings,
and Lord of
e - ver and e - ver, King of Kings,
and Lord of
reign for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah,
e - ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah,
50
E

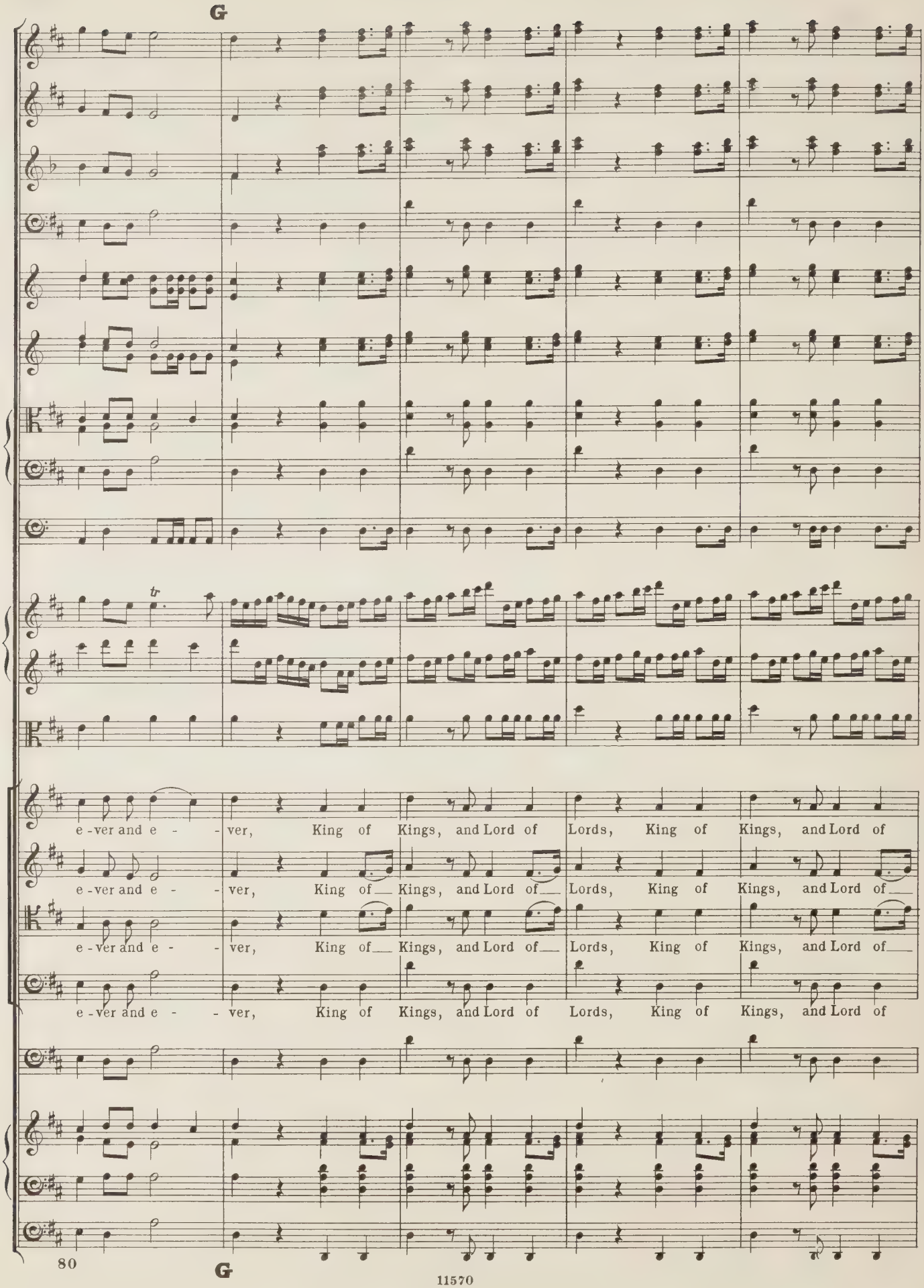

a 2.
Lords,
King of Kings,
Lords,
for e-ver and e-ver, Hal-le-lu-jah, Hal-le-
for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah,
for e-ver and e-ver, Hal-le-lu-jah, Hal-le-
for e-ver and e-ver, Hal-le-lu-jah, Hal-le - lu-jah,
for e-ver and e-ver, Hal-le-lu-jah, Hal-le-

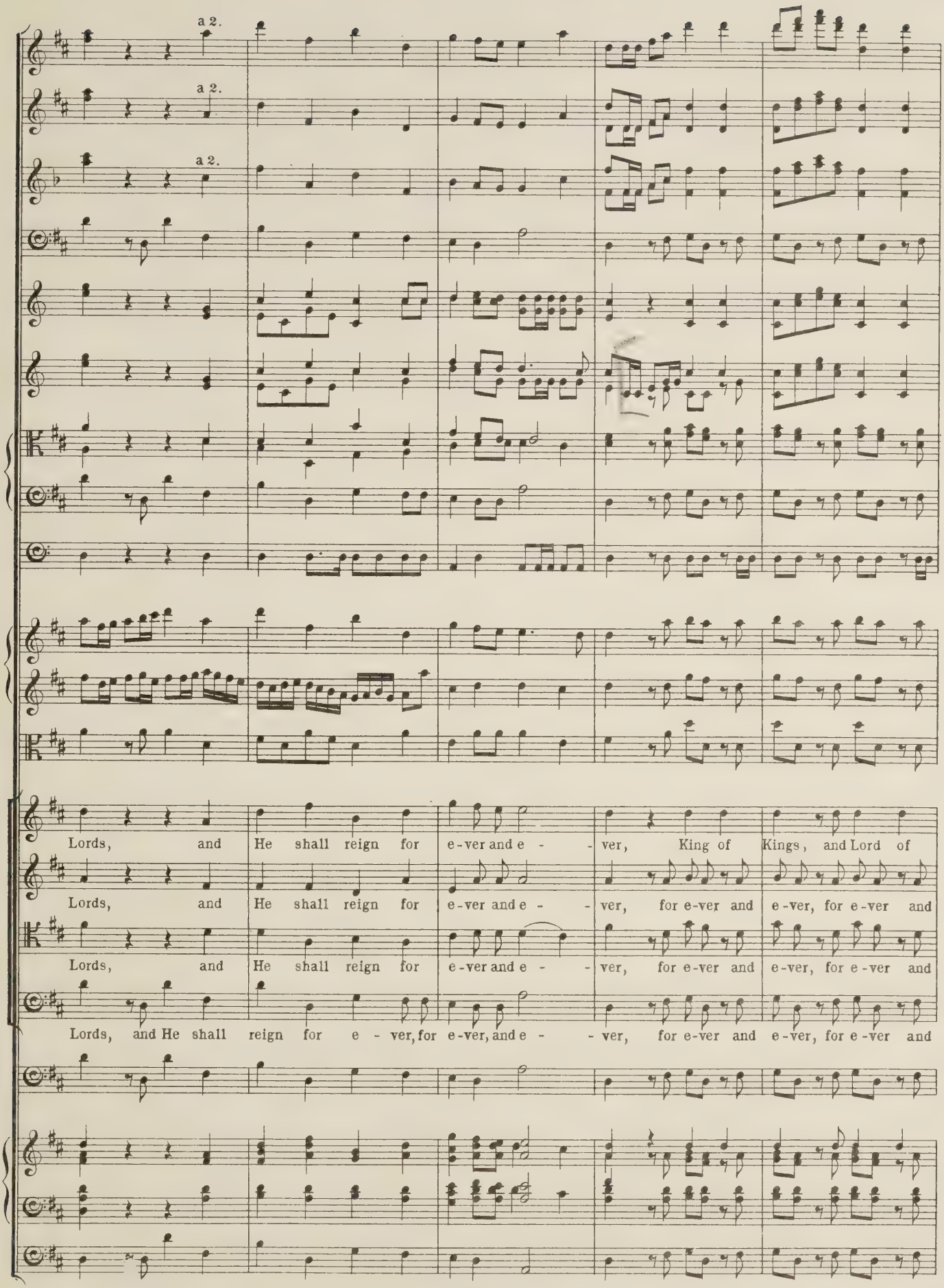
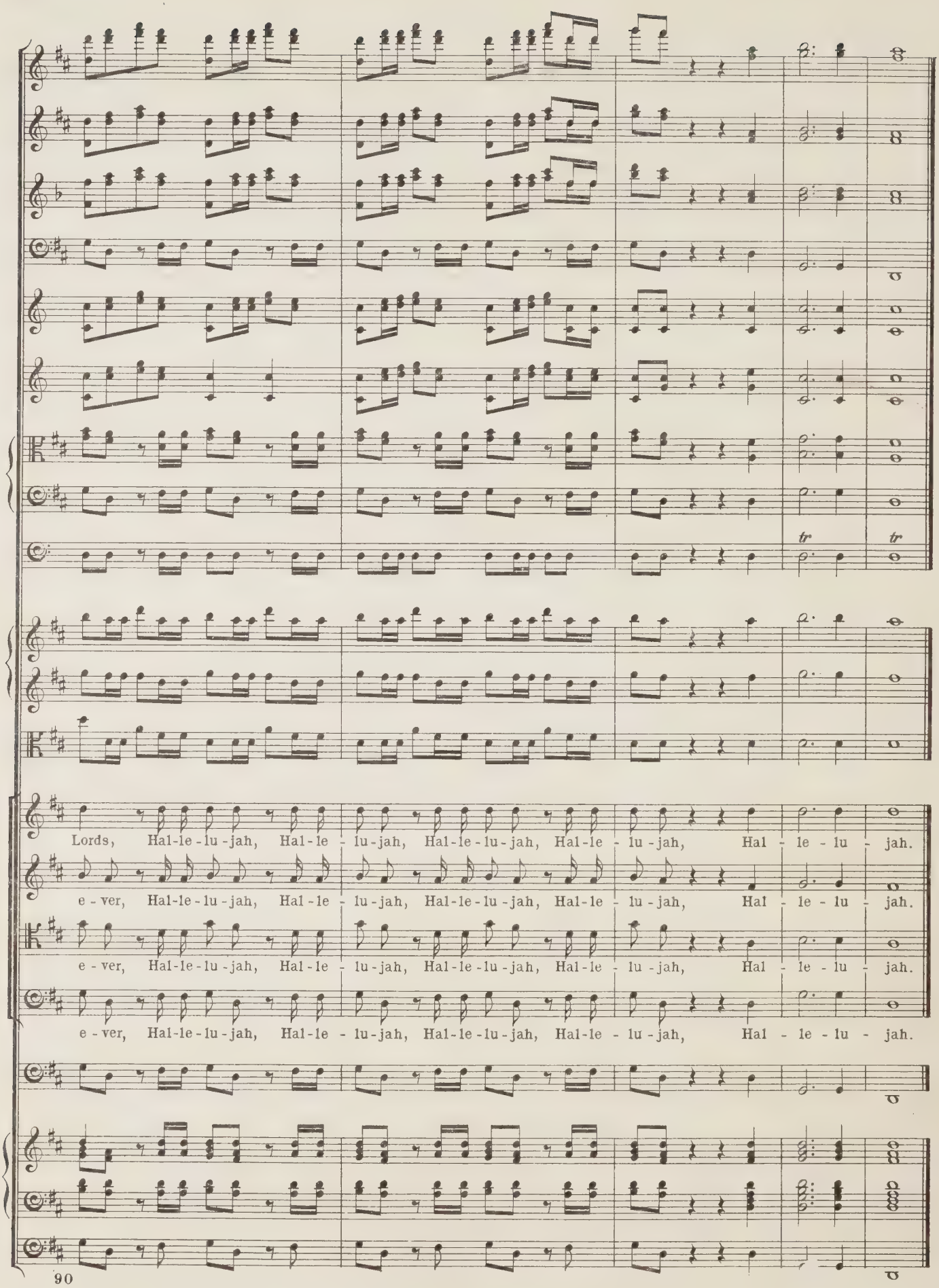

and Lord of Lords,
King of Kings,
- lu - jah! for e - ver and e - ver, Hal - le - lu - jah, Hal - le - lu - jah! for e - ver and
- lu - jah! for e - ver and e - ver, Hal - le - lu - jah, Hal - le - lu - jah! for e - ver and
- lu - jah! for e - ver and e - ver, Hal - le - lu - jah, Hal - le - lu - jah! for e - ver and


F
a 2.
and Lord of Lords, and Lord of Lords, and He shall
e - ver, Hal-le-lu-jah, Hal-le - lu-jah! King of Kings, and Lord of Lords,
e - ver, Hal-le-lu-jah, Hal-le - lu-jah! King of Kings, and Lord of Lords,
e - ver, Hal-le-lu-jah, Hal-le - lu-jah! King of Kings, and Lord of Lords, and He shall
F


a 2.
f
a 2.
f
a 2.
f
a 2.
ff
f
ff
ff
ff
f
f
reign,
and
He shall reign for e - ver and e - - ver,
ff
and He shall reign, and He shall reign for e - ver and e - - ver, King of
and He shall reign, and He shall reign, and He shall reign for e - ver and e - - ver, King of
reign for e - ver and e - - ver,
and He shall reign for e - ver and e - ver, King of

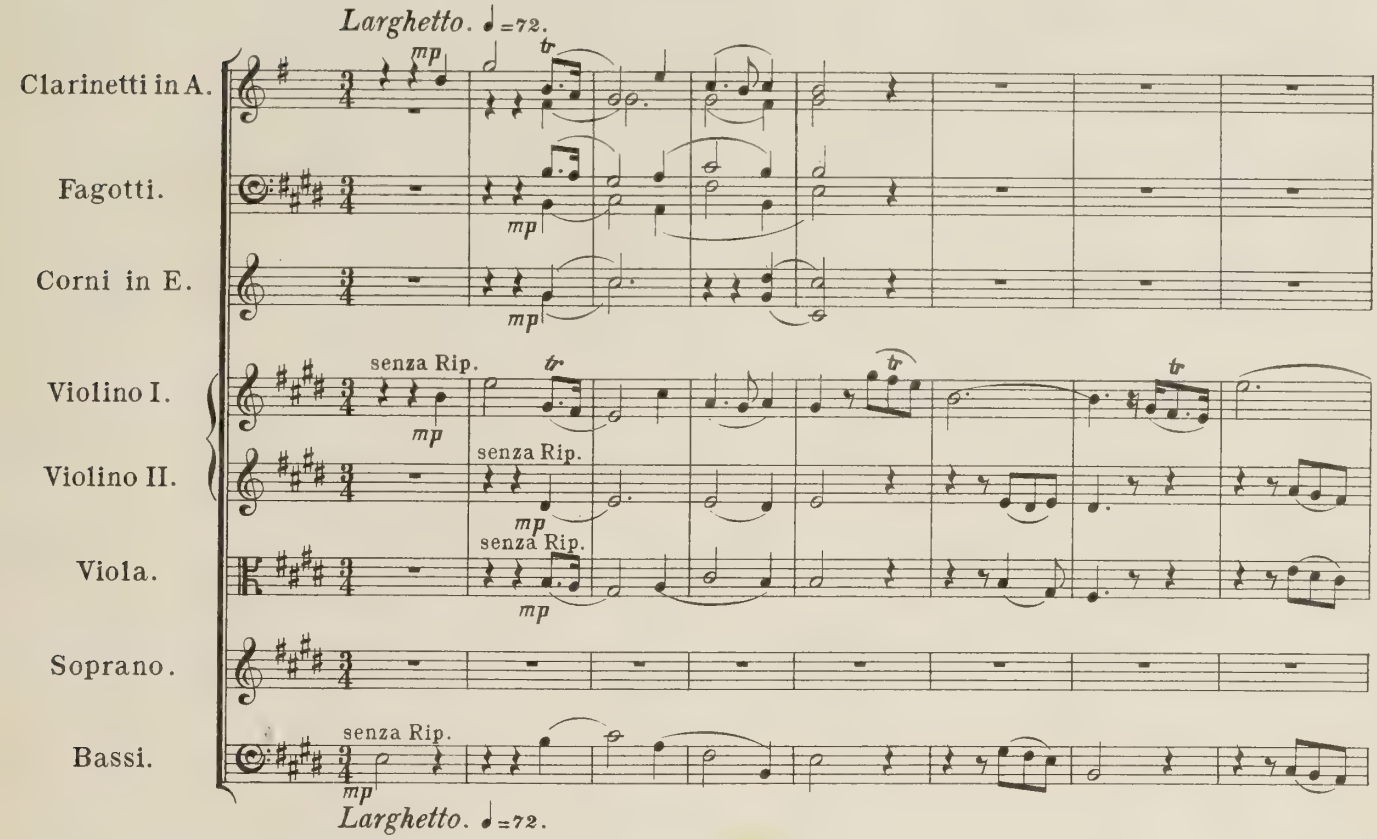
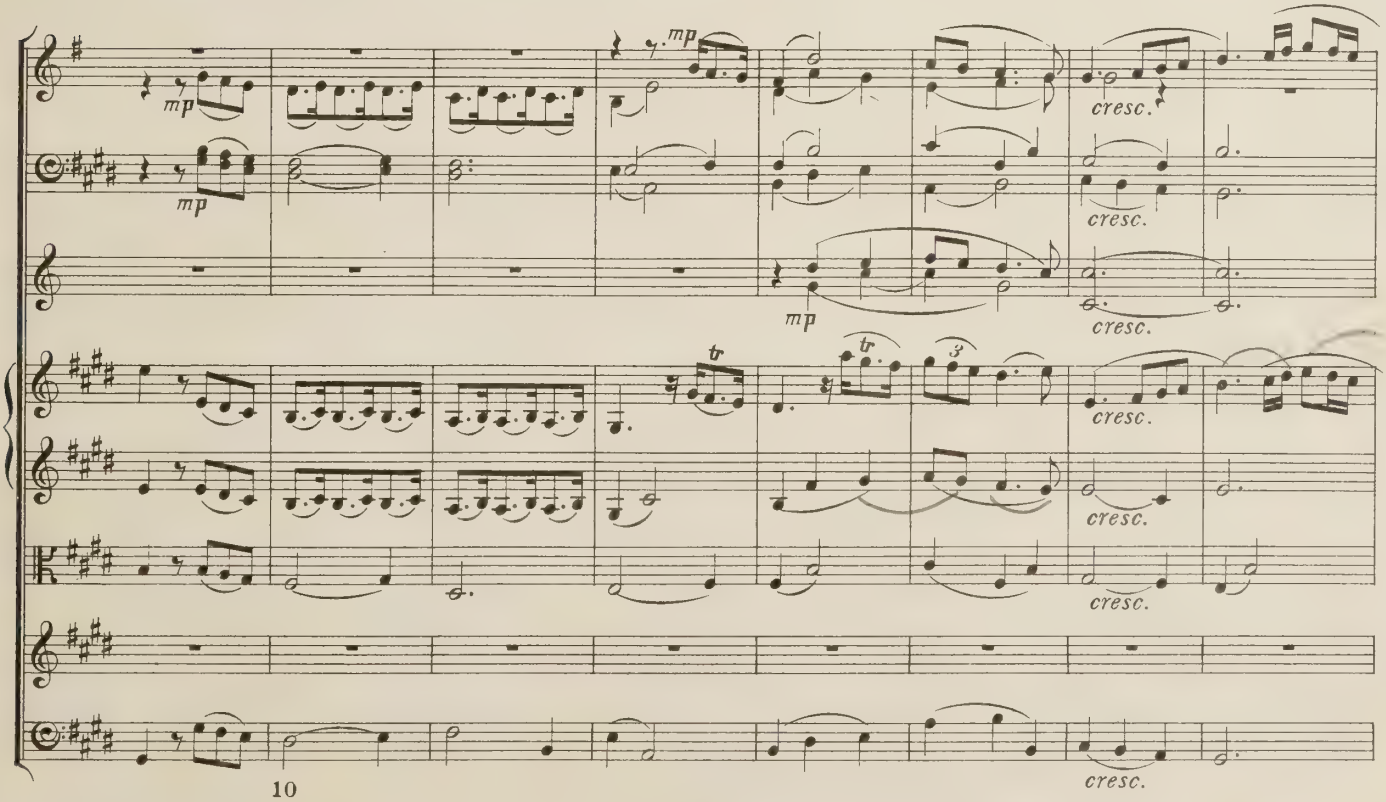

a 2.
a 2.
a 2.
ff
for e-ver and e-ver, Hal-le-lu-jah, Hal-le-lu-jah, and He shall reign for e - ver, for
Kings, for e-ver and e-ver, and Lord of Lords, Halle-lu-jah, Hal-le-lu-jah, and He shall reign for
Kings, and Lord of Lords, and He shall reign for e - ver, for
Kings, for e-ver and e-ver, and Lord of Lords, Hallelu-jah, Hal-le-lu-jah, and He shall reign for e - ver, for

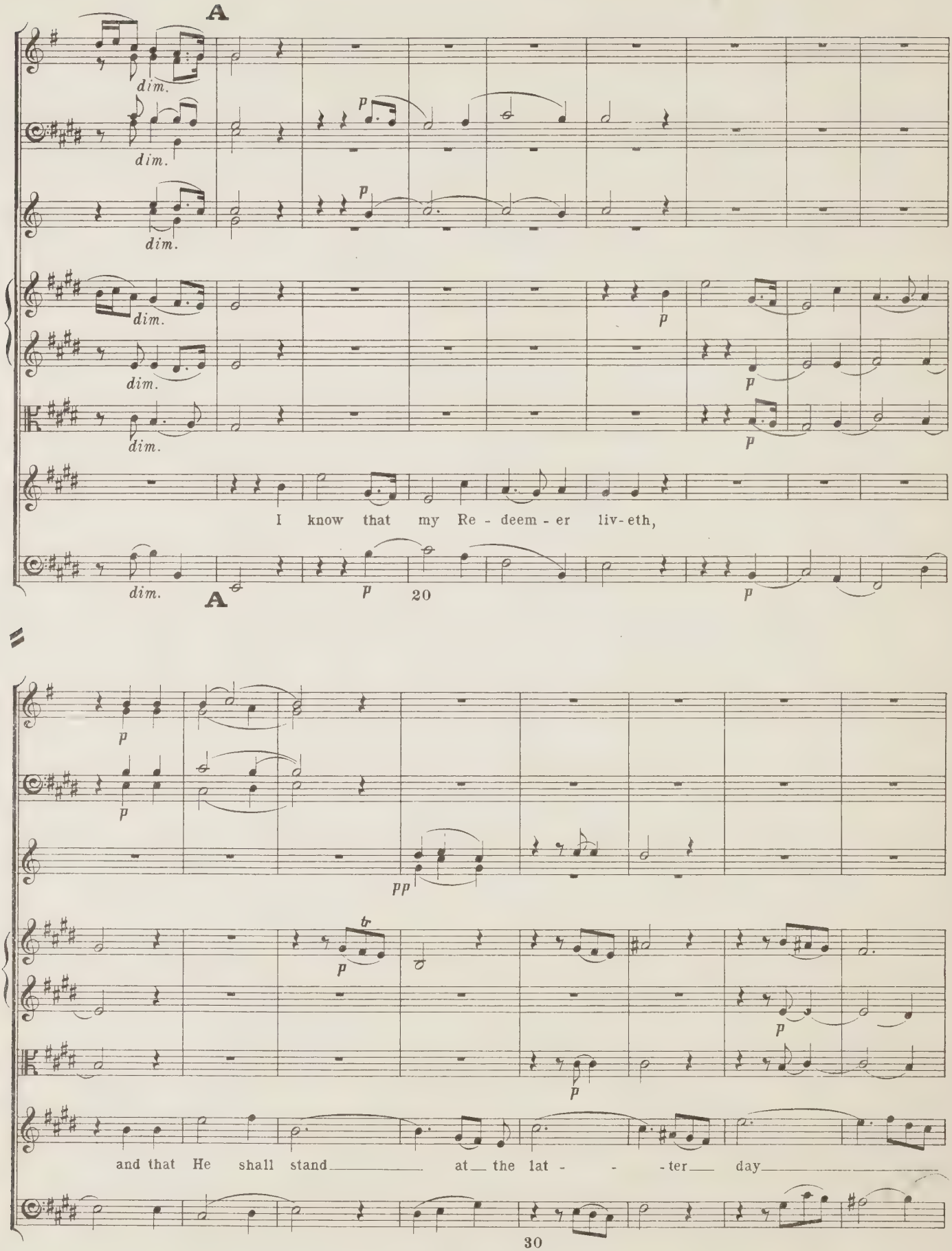

G
tr
e-ver and e - - ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
e-ver and e - - ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
e-ver and e - - ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
e-ver and e - - ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
80
G

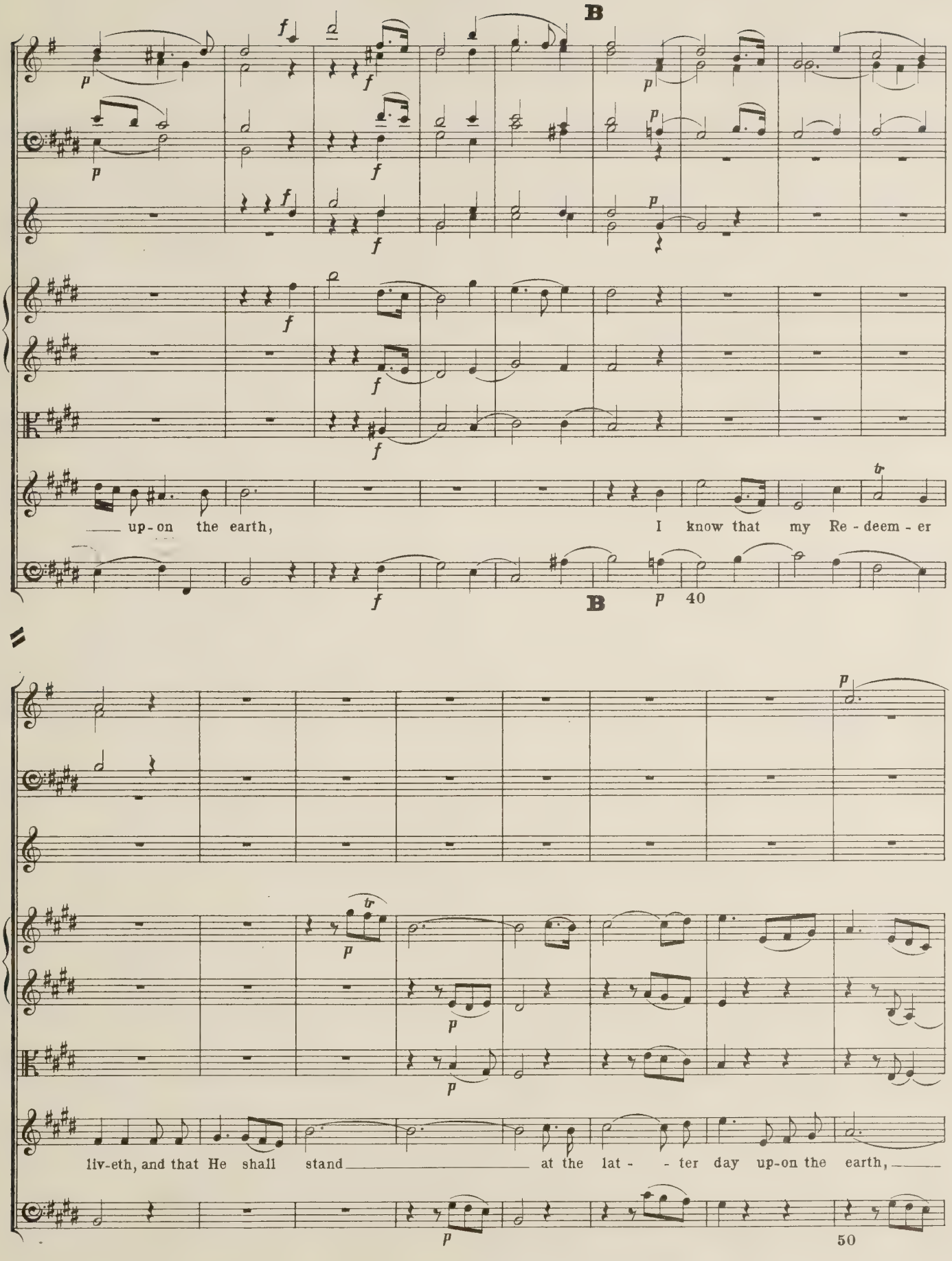

a 2.
a 2.
a 2.
Lords, and He shall reign for e-ver and e - - ver, King of Kings, and Lord of
Lords, and He shall reign for e-ver and e - - ver, for e-ver and e-ver, for e-ver and
Lords, and He shall reign for e-ver and e - - ver, for e-ver and e-ver, for e-ver and
Lords, and He shall reign for e - ver, for e-ver, and e - - ver, for e-ver and e-ver, for e-ver and

tr
tr
Lords, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
e-ver, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

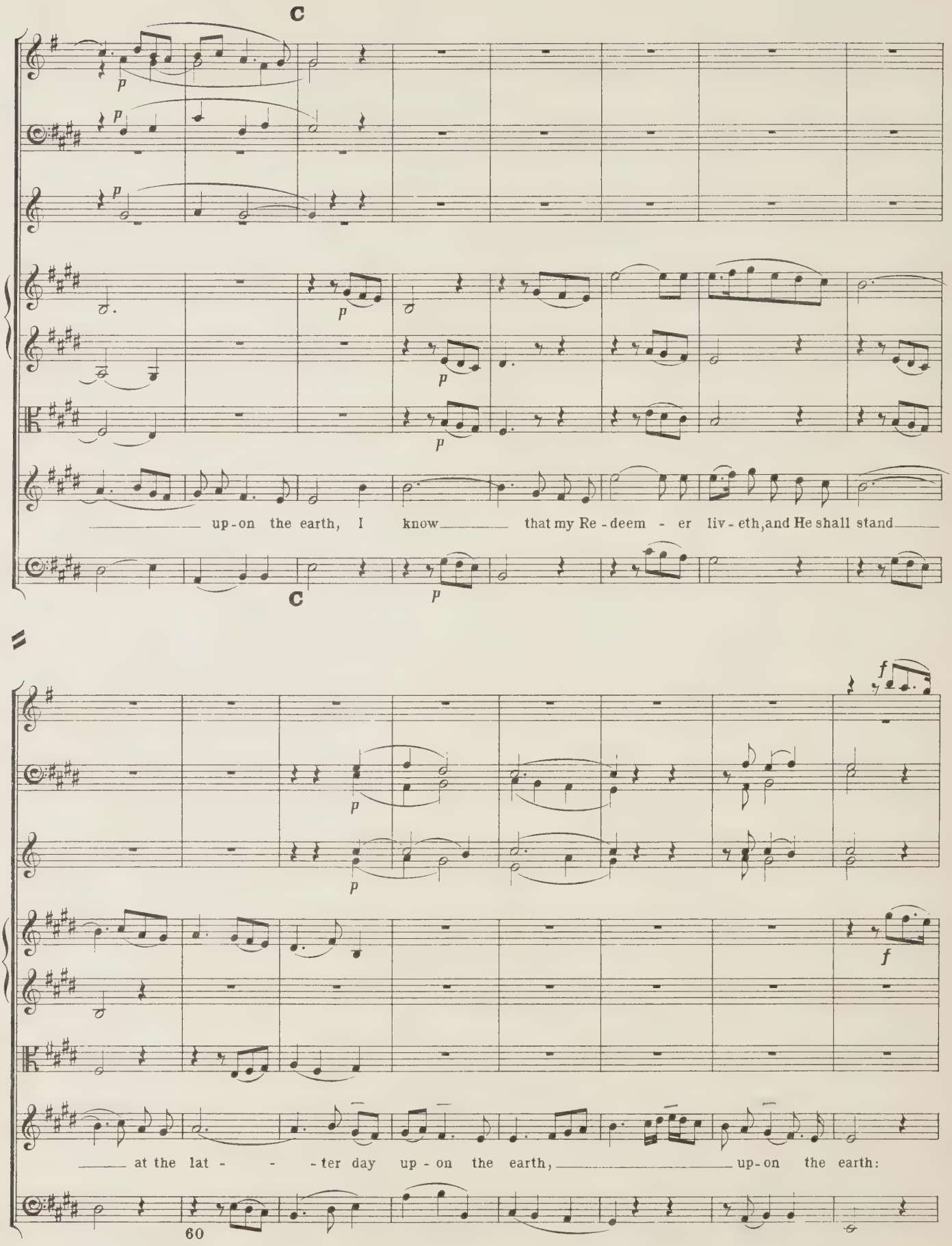
PART III.

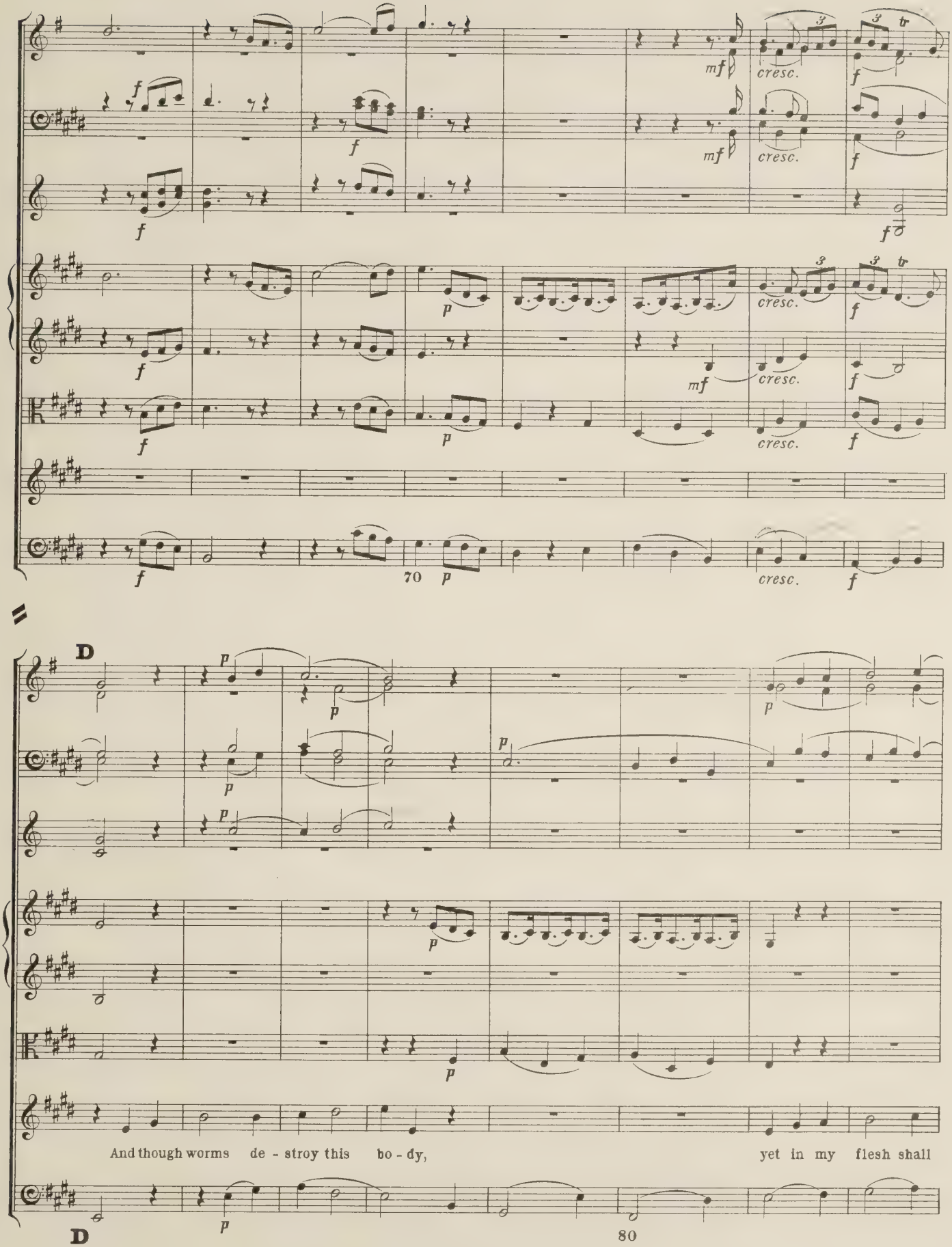
No. 45. AIR. I KNOW THAT MY REDEEMER LIVETH.

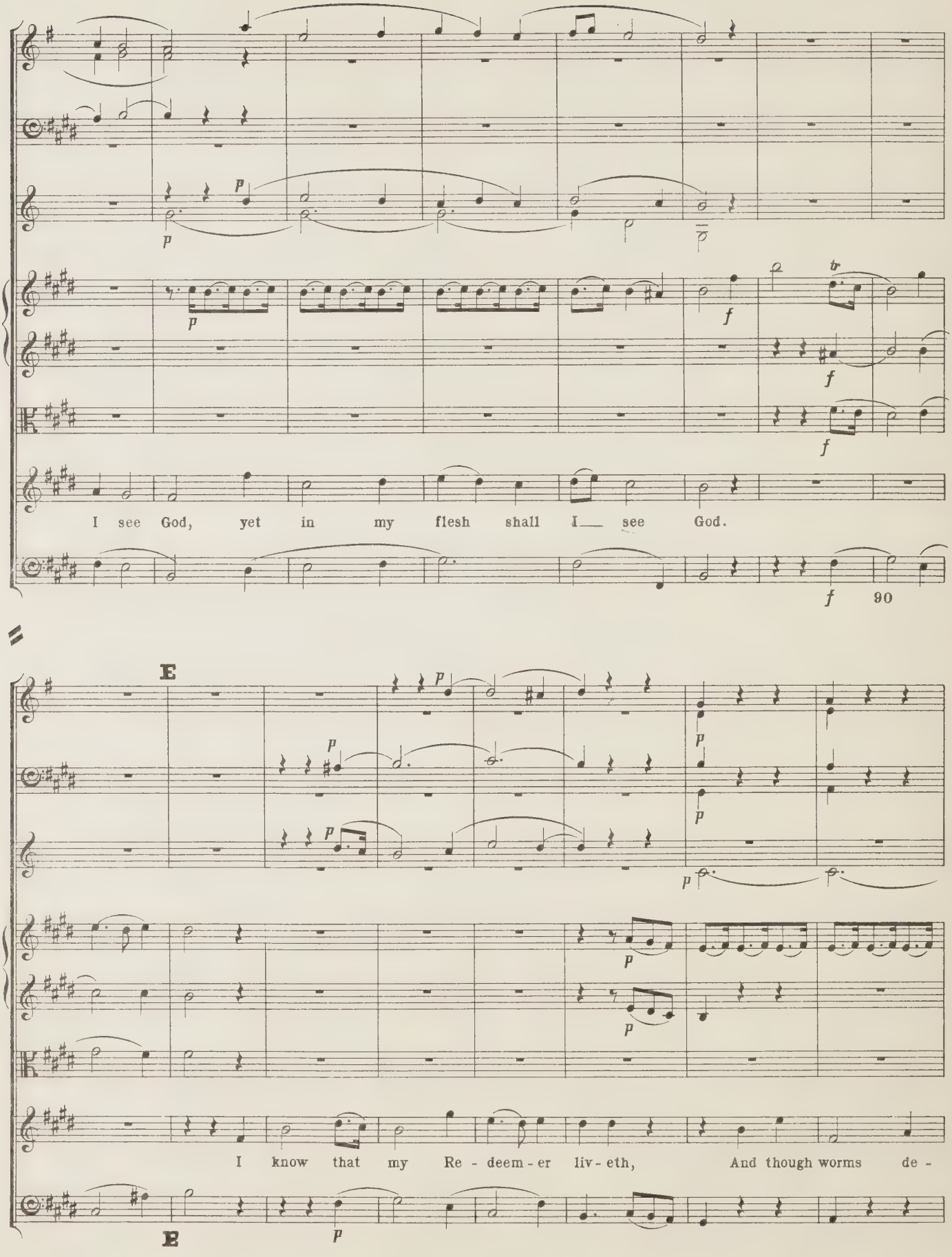


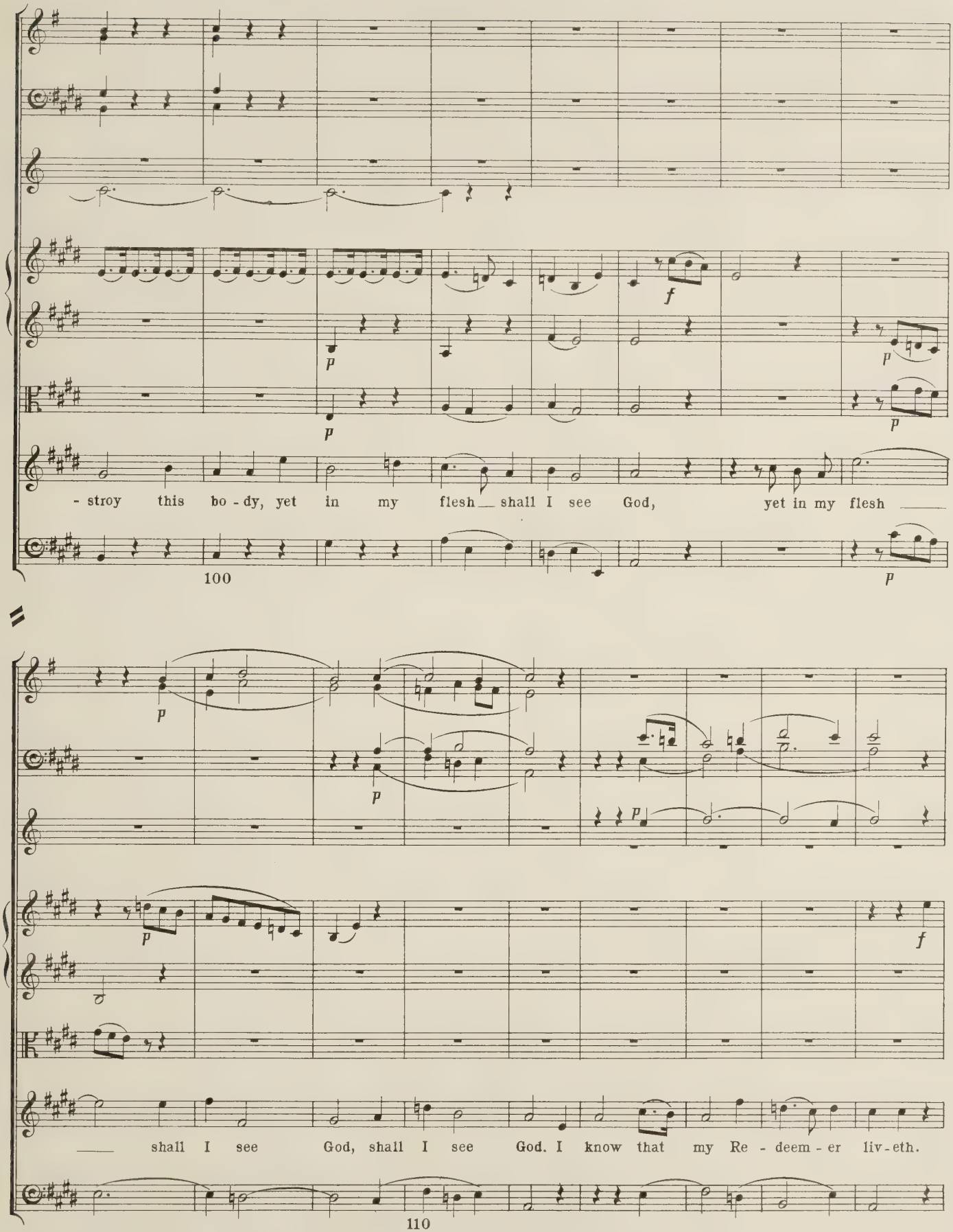

A
dim.
p
I know that my Re - deem - er liv-eth,
20
A
pp
tr
and that He shall stand at the lat - - - ter day
30

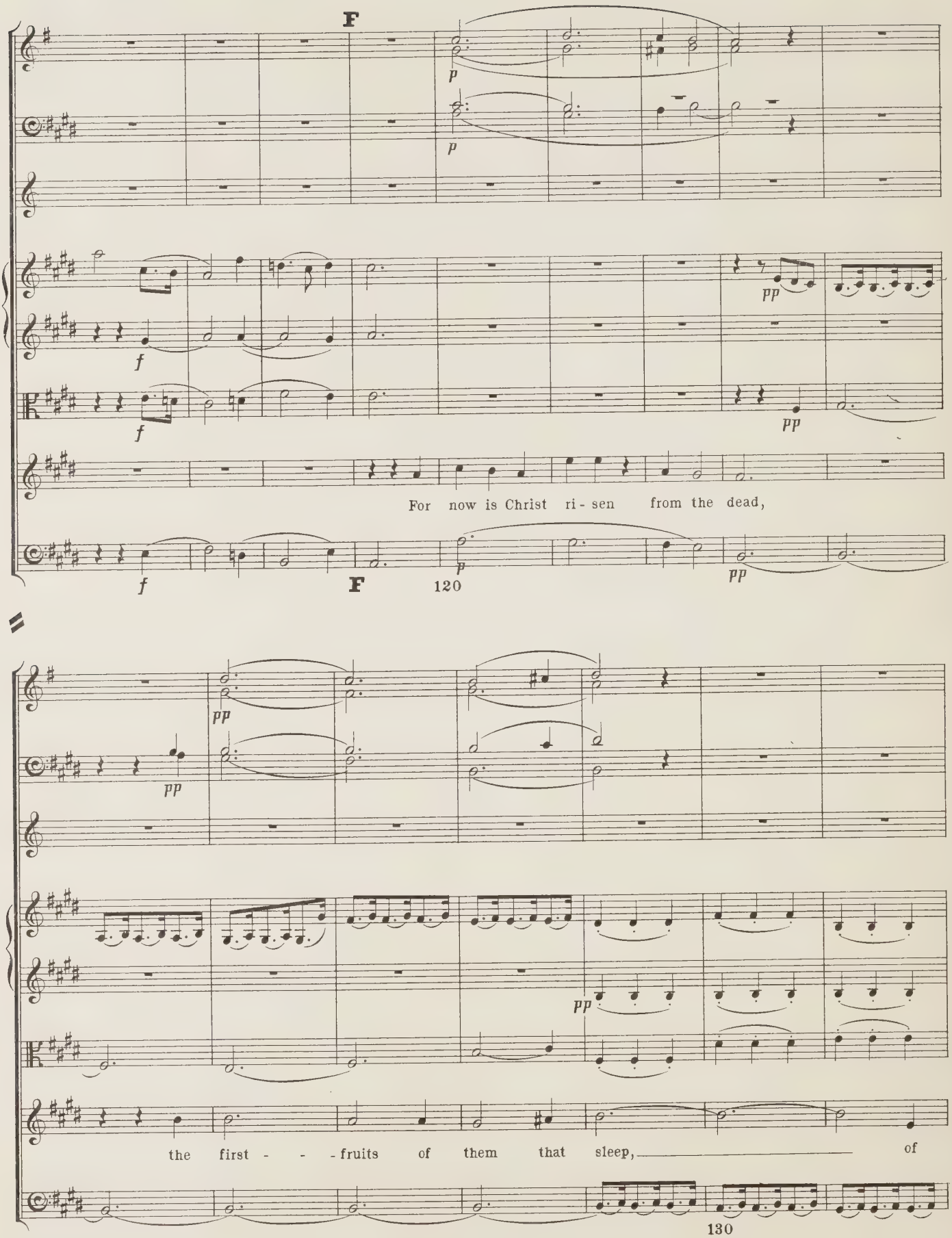

B
up-on the earth,
I know that my Re-deem-er
B
40
liv-eth, and that He shall stand at the lat- - ter day up-on the earth,
50

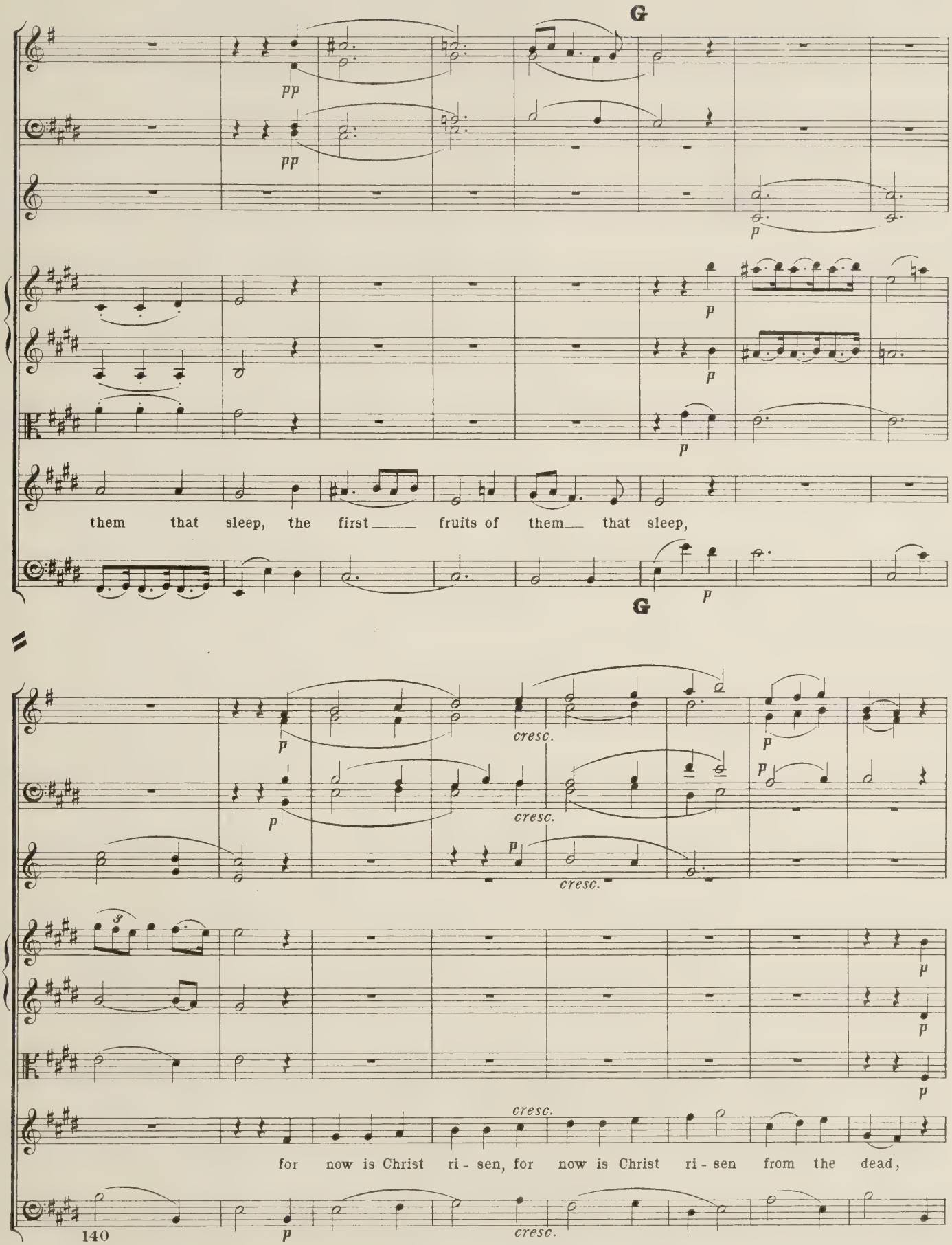

C
up-on the earth, I know that my Re-deem - er liv-eth, and He shall stand
C
at the lat - - - ter day up - on the earth, up-on the earth:
60

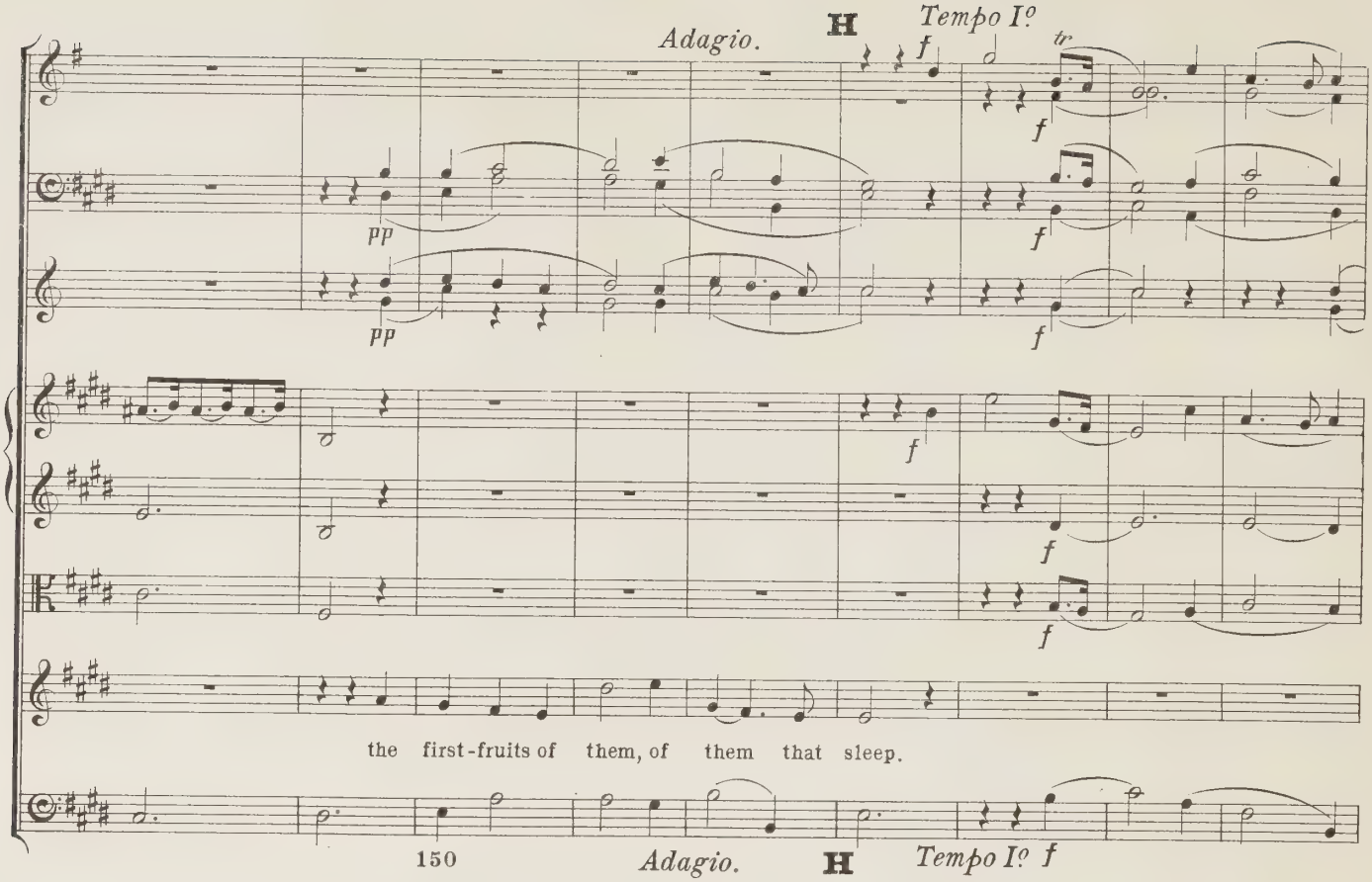

f
mf
cresc.
p
70
D
And though worms de - stroy this bo - dy, yet in my flesh shall
80

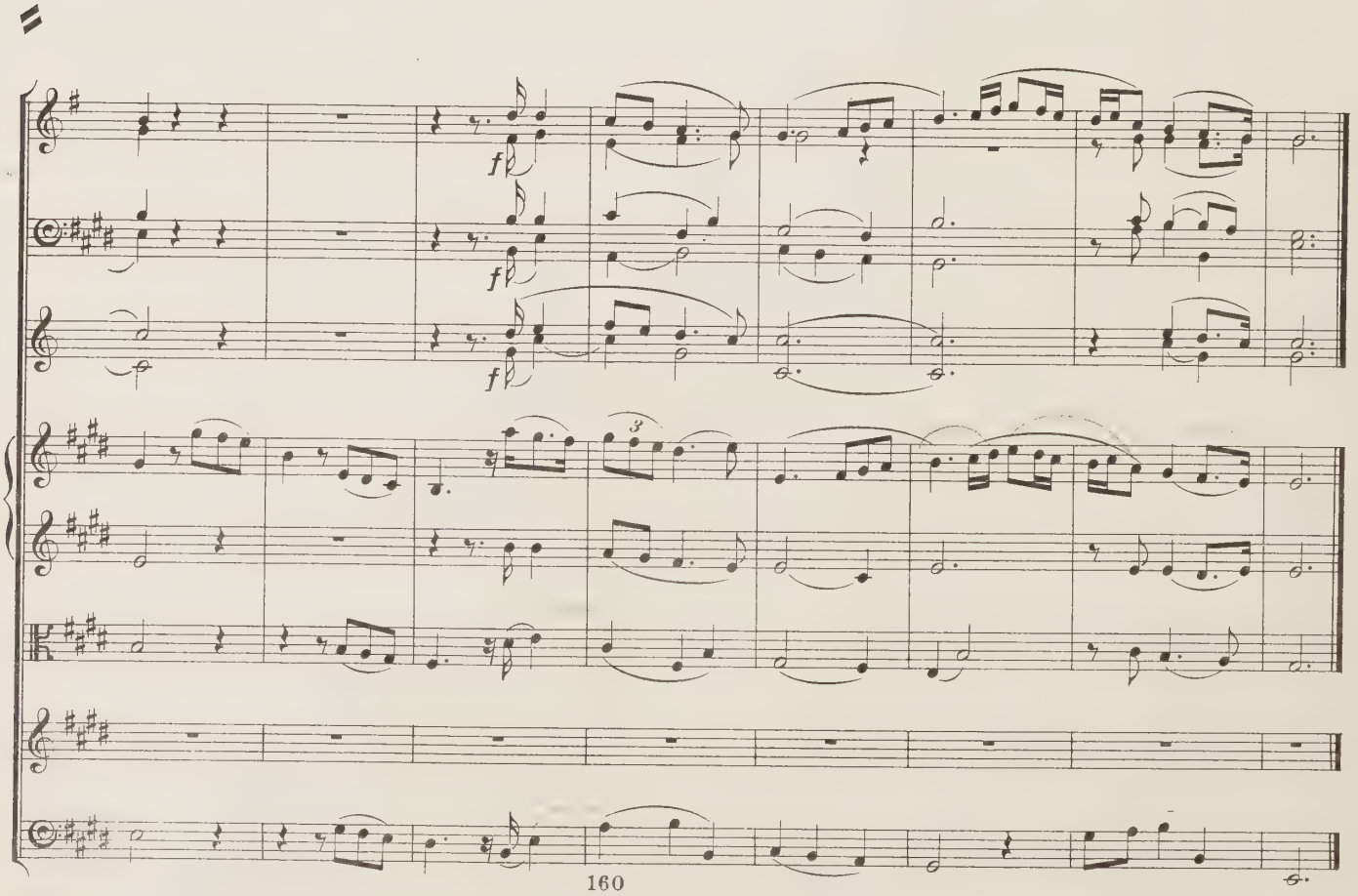

I see God, yet in my flesh shall I see God.
90
E
I know that my Re - deem - er liv - eth, And though worms de -
E

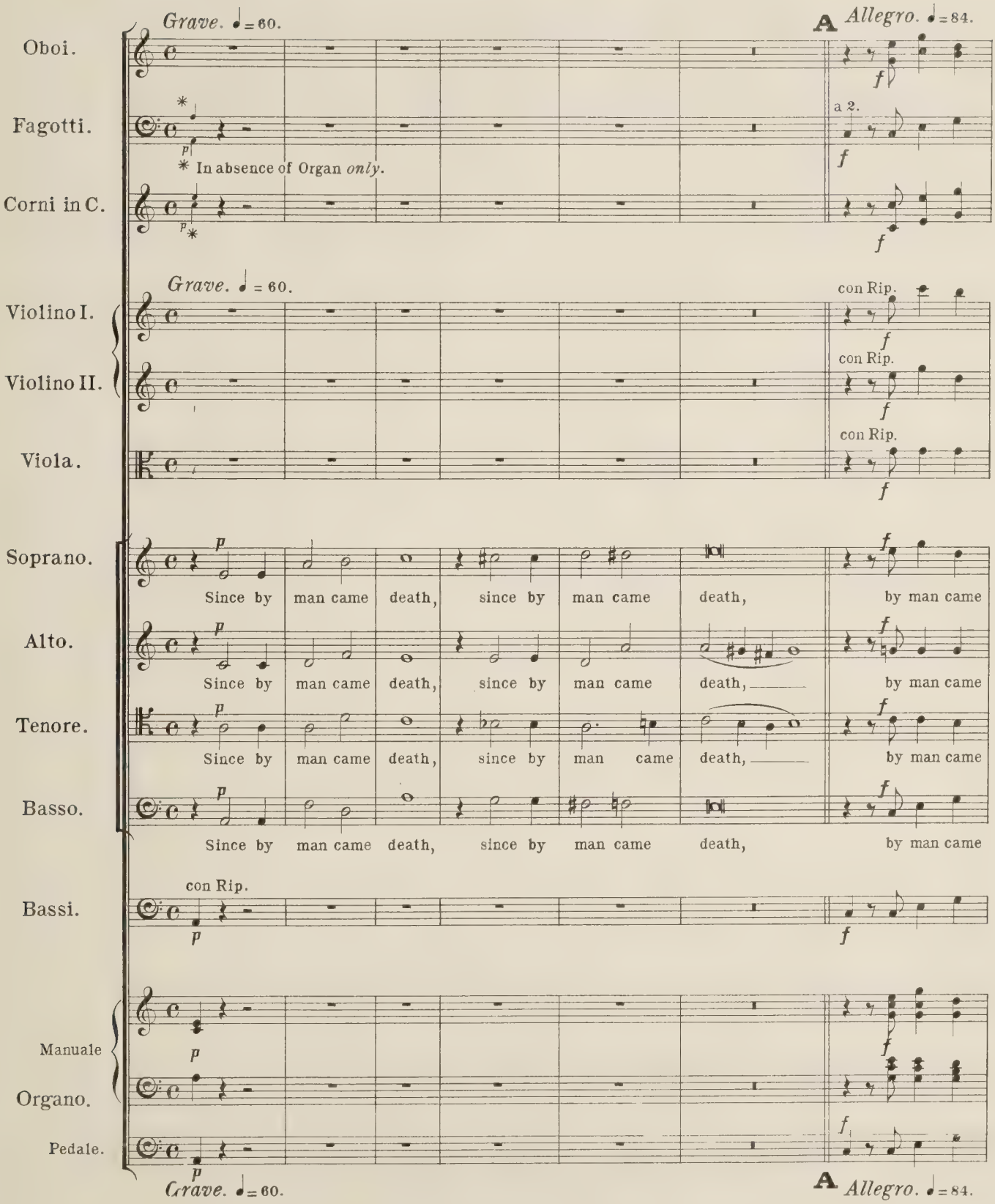
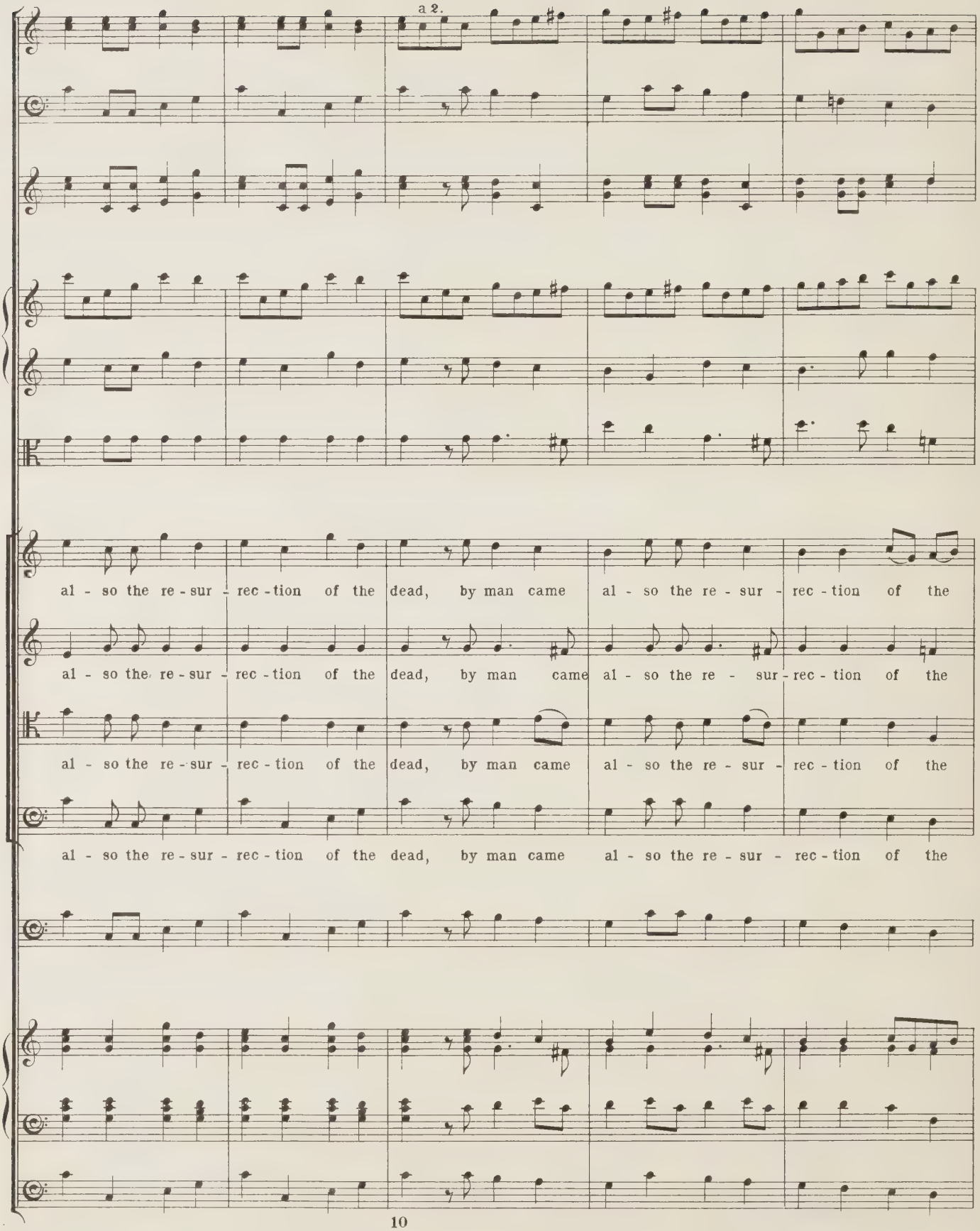

- stroy this bo - dy, yet in my flesh shall I see God, yet in my flesh
100
shall I see God, shall I see God. I know that my Re - deem - er liv - eth.
110

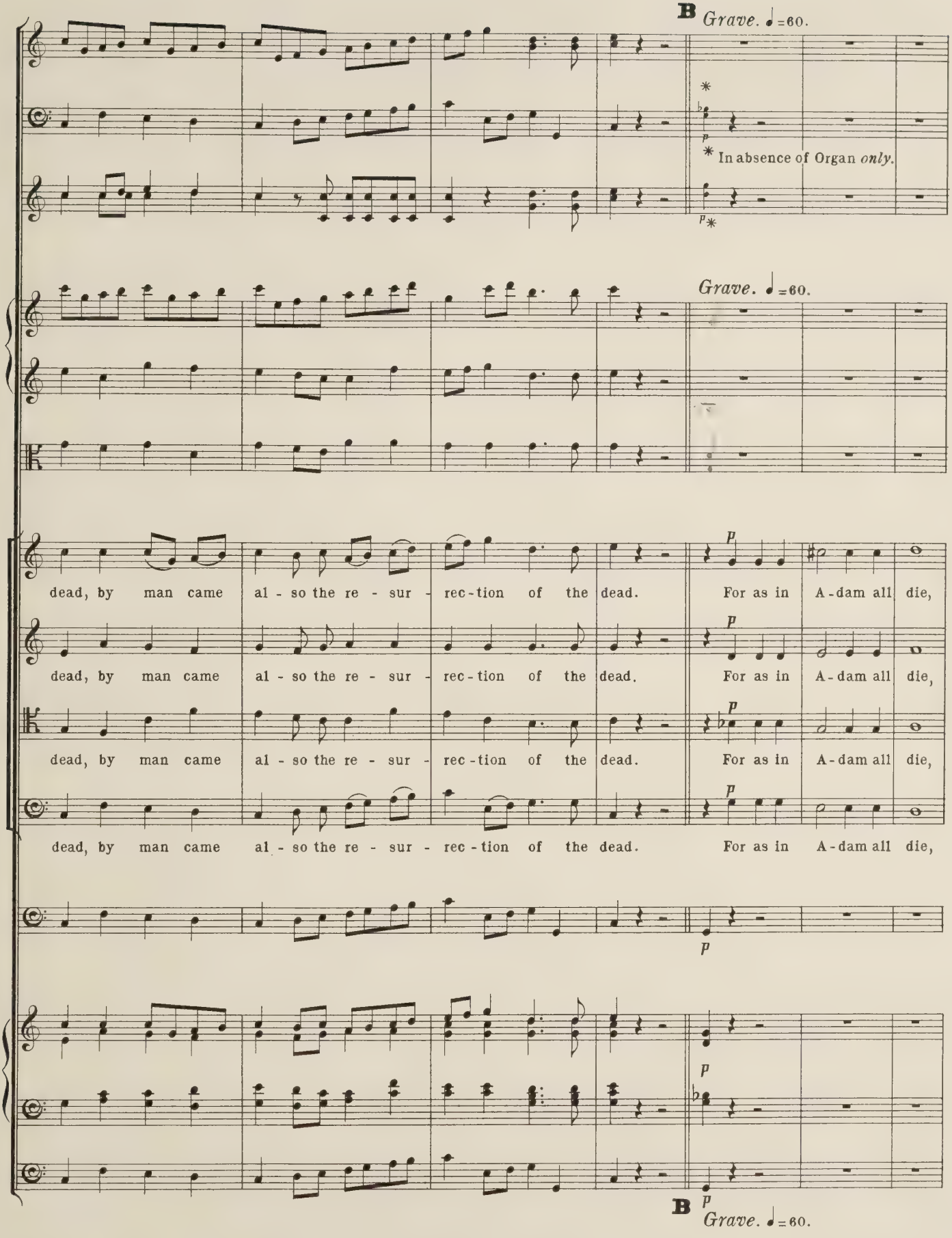

F
p
p
pp
f
f
pp
For now is Christ ri - sen from the dead,
f
F
120
p
pp
pp
pp
the first - - - fruits of them that sleep, of
130

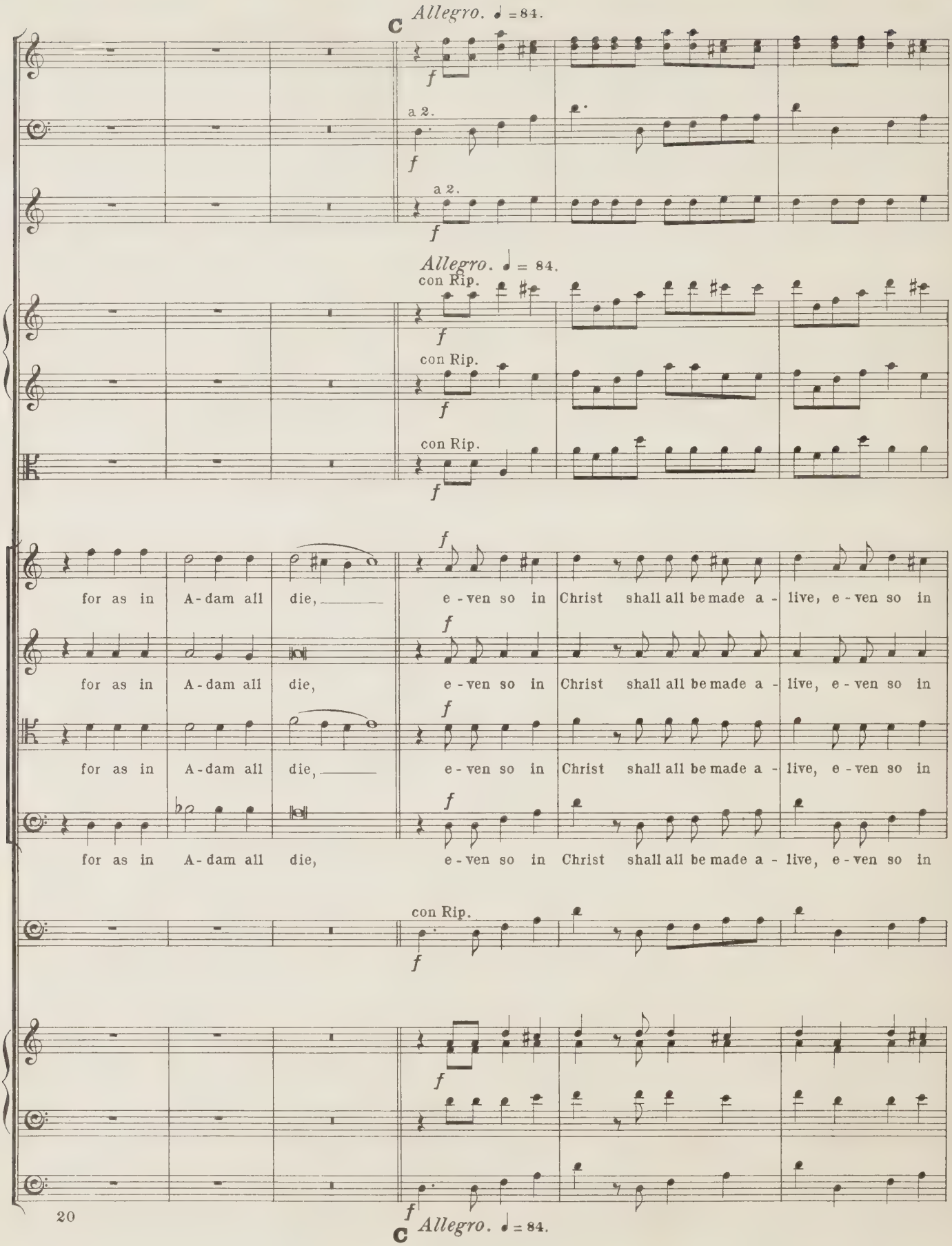

G
them that sleep, the first fruits of them that sleep,
G
cresc.
cresc.
cresc.
cresc.
for now is Christ ri - sen, for now is Christ ri - sen from the dead,
140

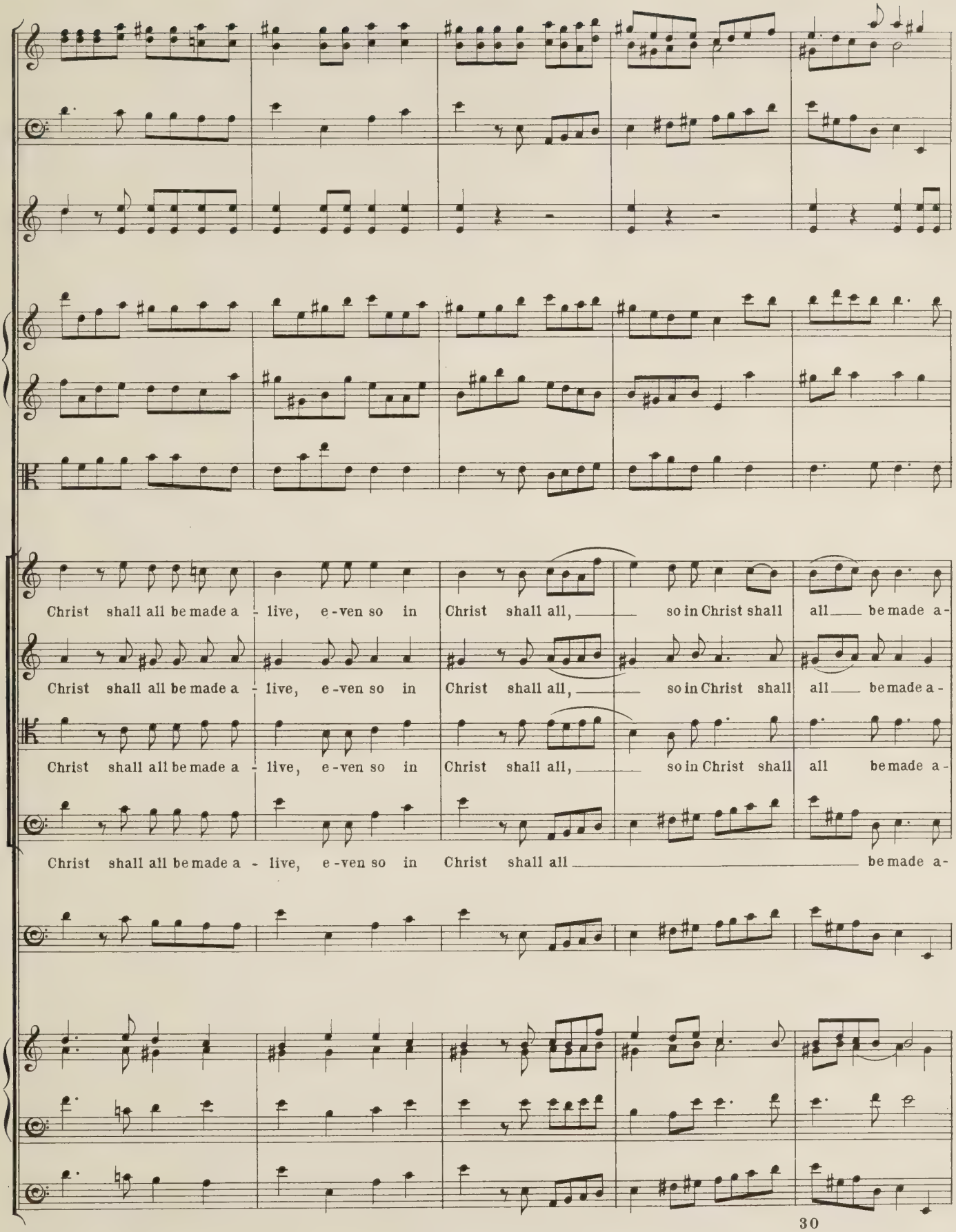

Adagio.
H
Tempo I?
pp
pp
f
f
f
f
f
the first-fruits of them, of them that sleep.
150
Adagio.
H
Tempo I? f

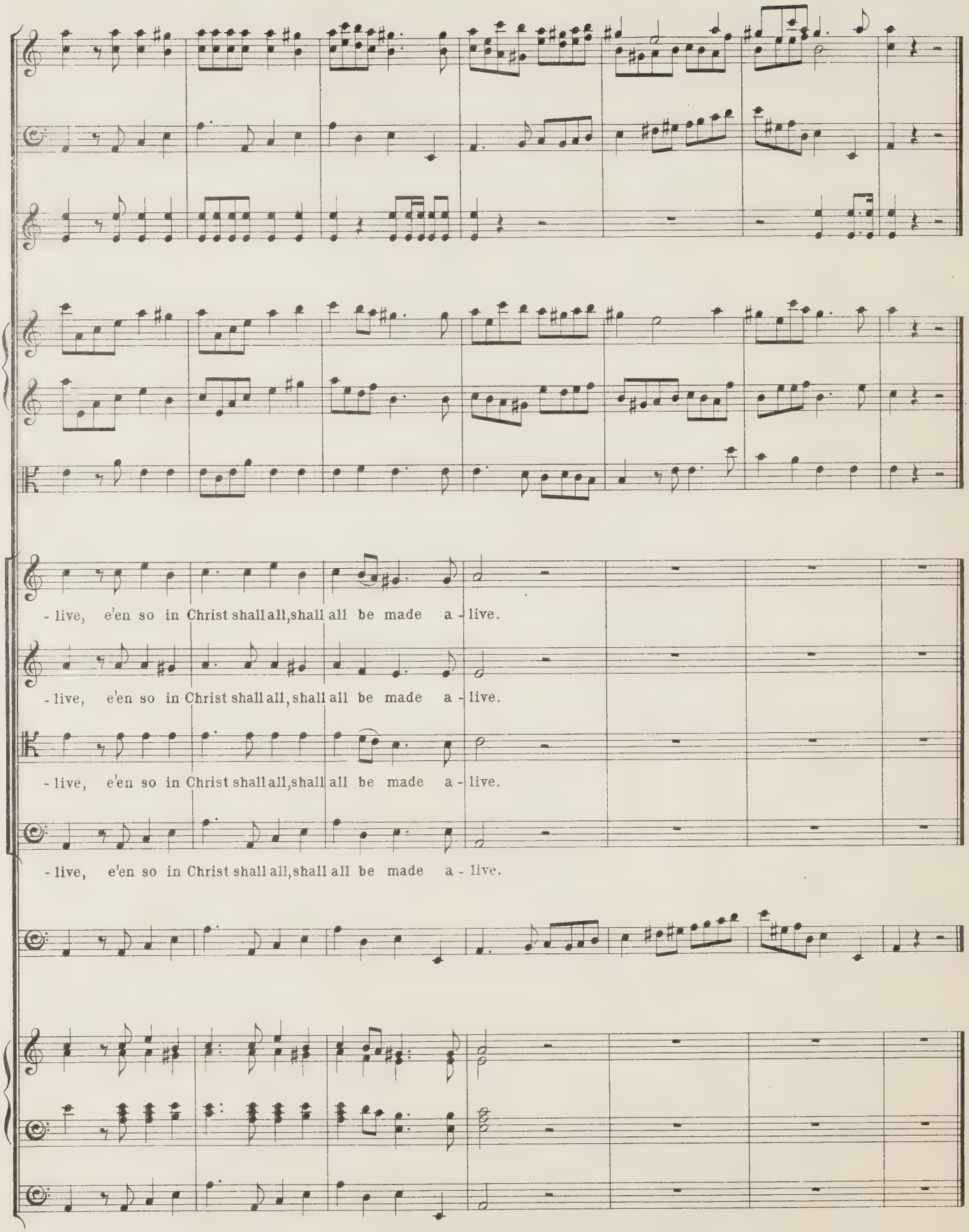

f
f
f
160

Nº 46. CHORUS. SINCE BY MAN CAME DEATH.


a 2.
al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the
al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the
al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the
al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the


B Grave. ♩=60.
* In absence of Organ only.
Grave. ♩=60.
dead, by man came al - so the re - sur - rec - tion of the dead. For as in A - dam all die,
dead, by man came al - so the re - sur - rec - tion of the dead. For as in A - dam all die,
dead, by man came al - so the re - sur - rec - tion of the dead. For as in A - dam all die,
dead, by man came al - so the re - sur - rec - tion of the dead. For as in A - dam all die,
B Grave. ♩=60.

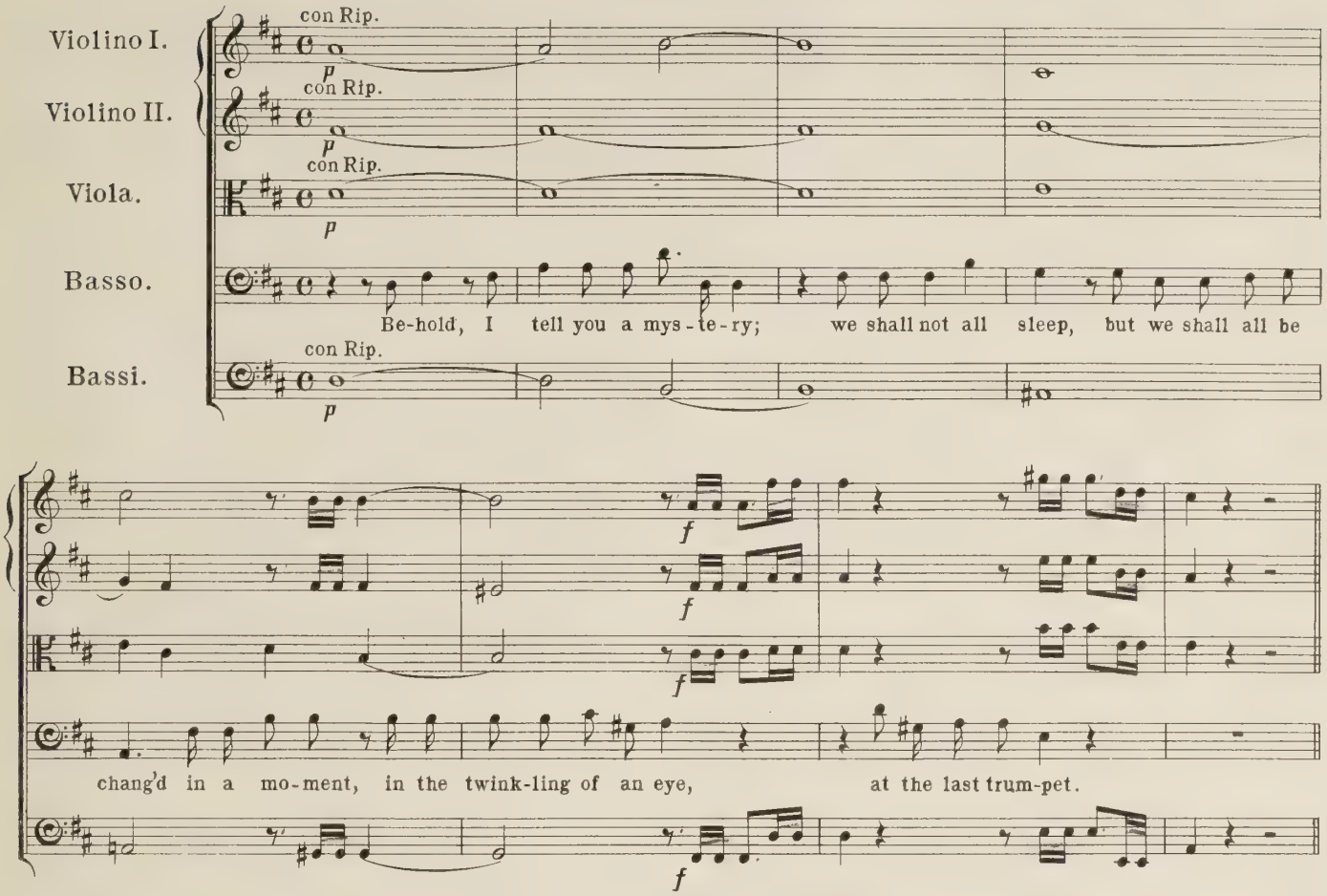

C Allegro. ♩ = 84.
a 2.
a 2.
Allegro. ♩ = 84.
con Rip.
con Rip.
con Rip.
for as in A-dam all die,
e-ven so in Christ shall all be made a-live, e-ven so in
for as in A-dam all die,
e-ven so in Christ shall all be made a-live, e-ven so in
for as in A-dam all die,
e-ven so in Christ shall all be made a-live, e-ven so in
for as in A-dam all die,
e-ven so in Christ shall all be made a-live, e-ven so in
con Rip.
20
C Allegro. ♩ = 84.

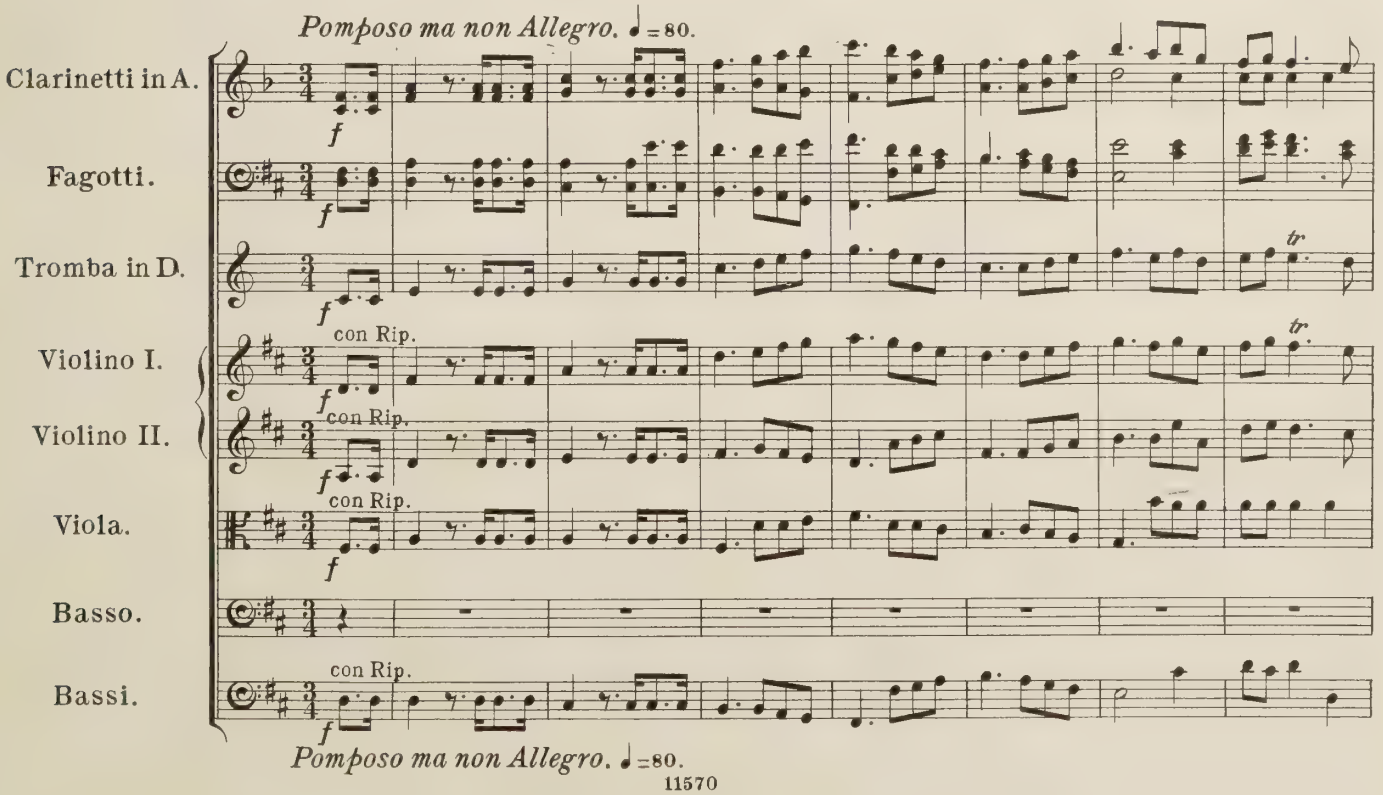
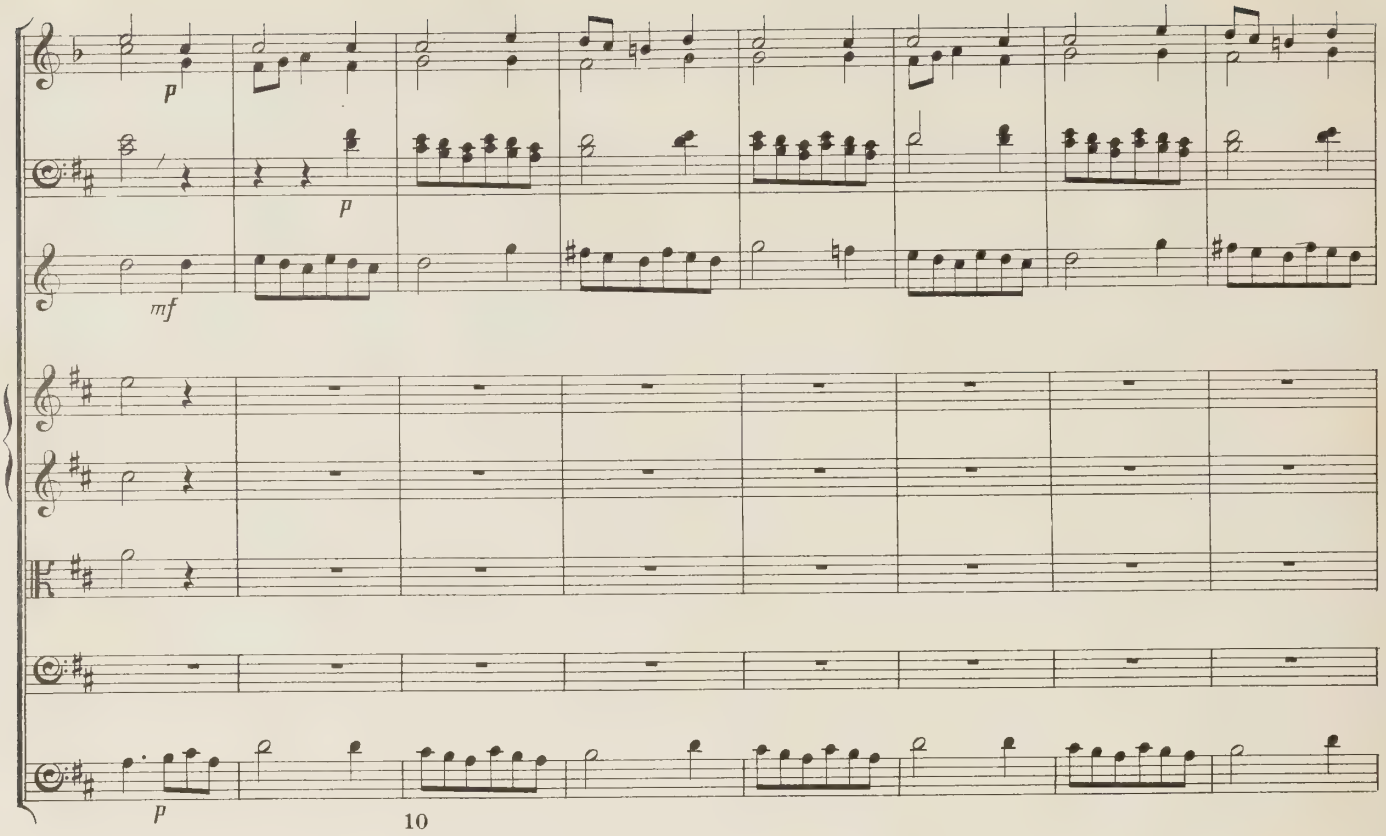

Christ shall all be made a - live, e - ven so in Christ shall all, so in Christ shall all be made a -
Christ shall all be made a - live, e - ven so in Christ shall all, so in Christ shall all be made a -
Christ shall all be made a - live, e - ven so in Christ shall all, so in Christ shall all be made a -
Christ shall all be made a - live, e - ven so in Christ shall all be made a -
30

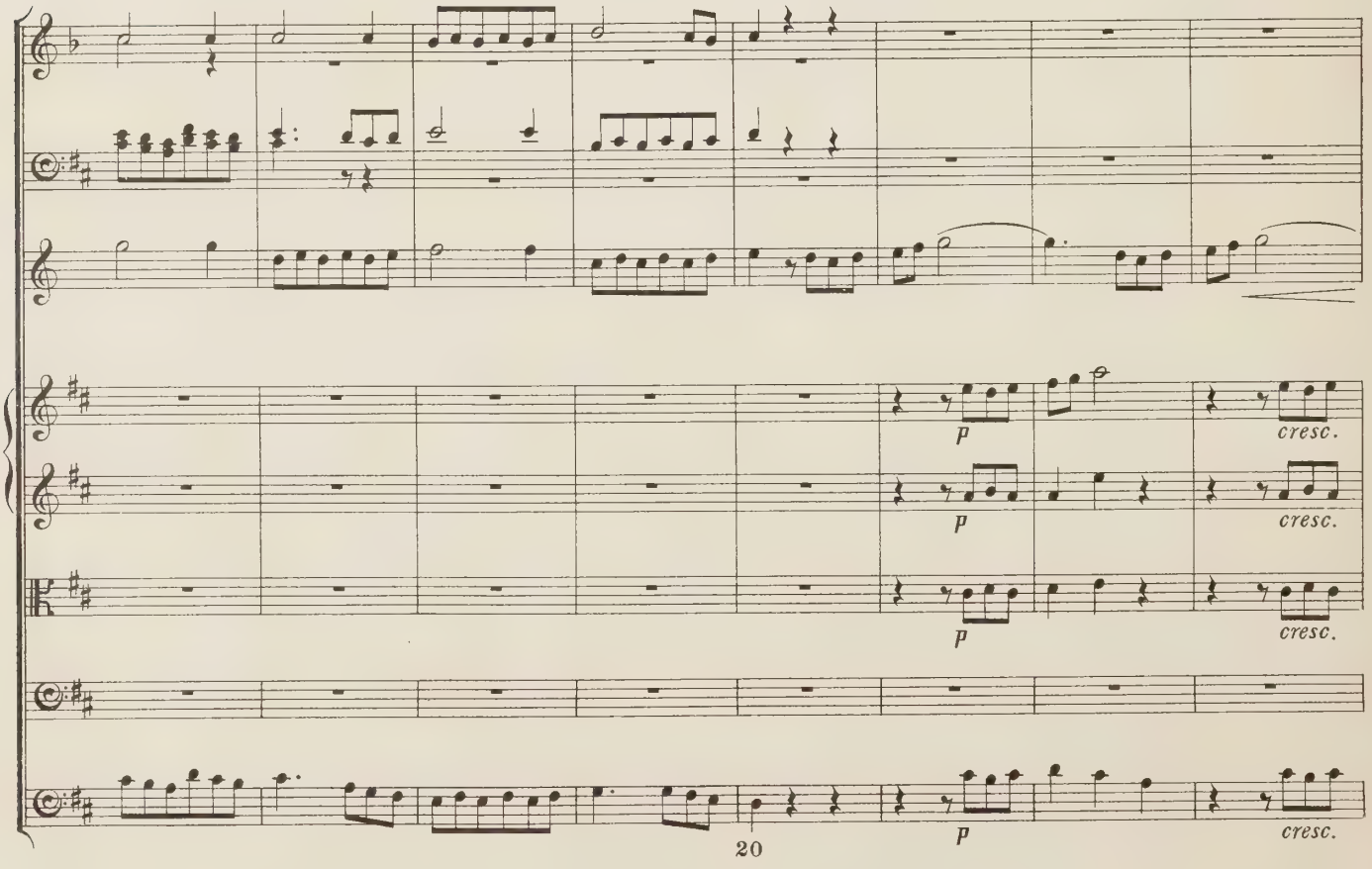

- live, e'en so in Christ shall all, shall all be made a - live.
- live, e'en so in Christ shall all, shall all be made a - live.
- live, e'en so in Christ shall all, shall all be made a - live.
- live, e'en so in Christ shall all, shall all be made a - live.

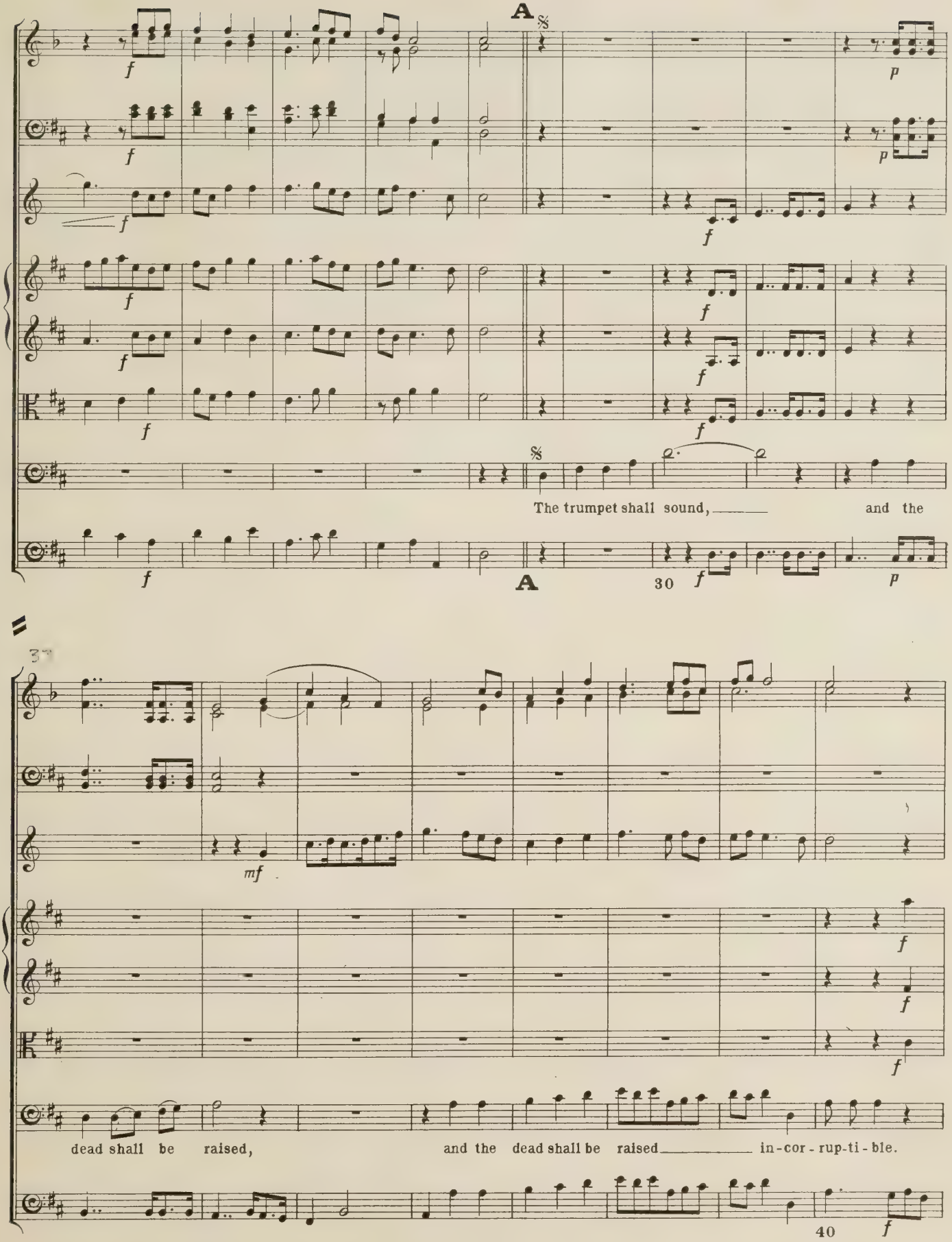
Nº 47. RECIT. BEHOLD, I TELL YOU A MYSTERY.

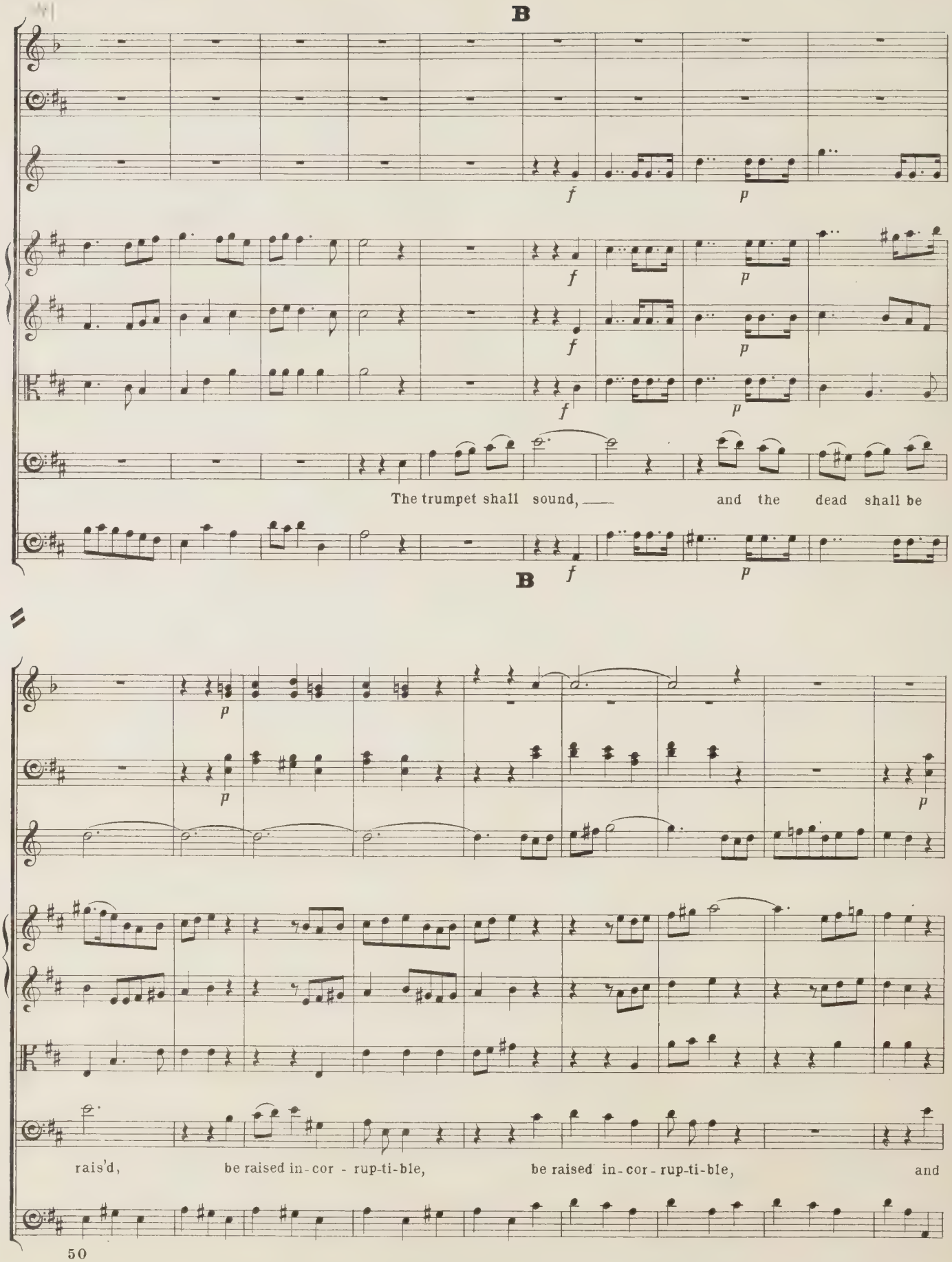
(Accompd)

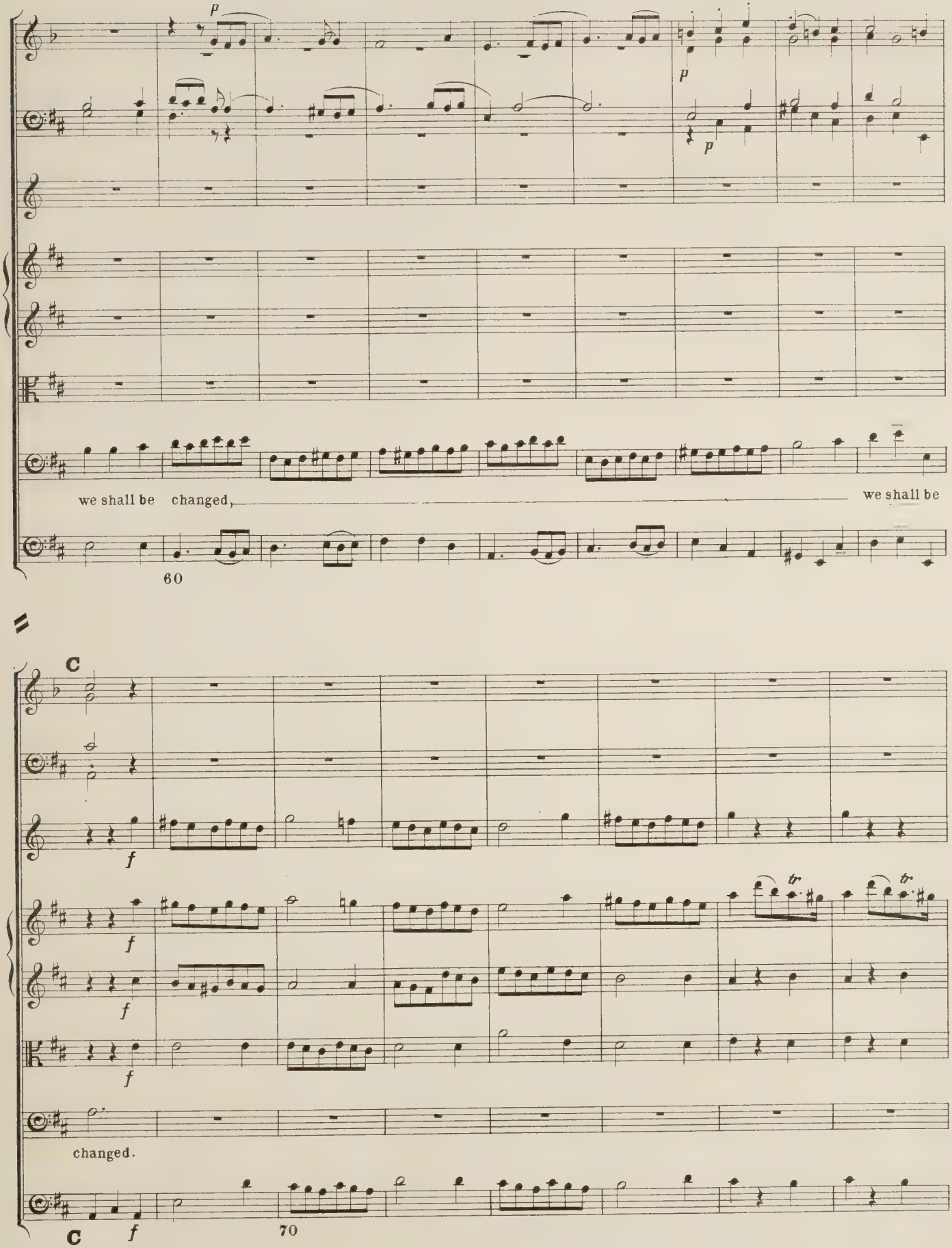

Violino I.
Violino II.
Viola.
Basso.
Bassi.
con Rip.
p
Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be
f
chang'd in a mo-ment, in the twink-ling of an eye, at the last trum-pet.

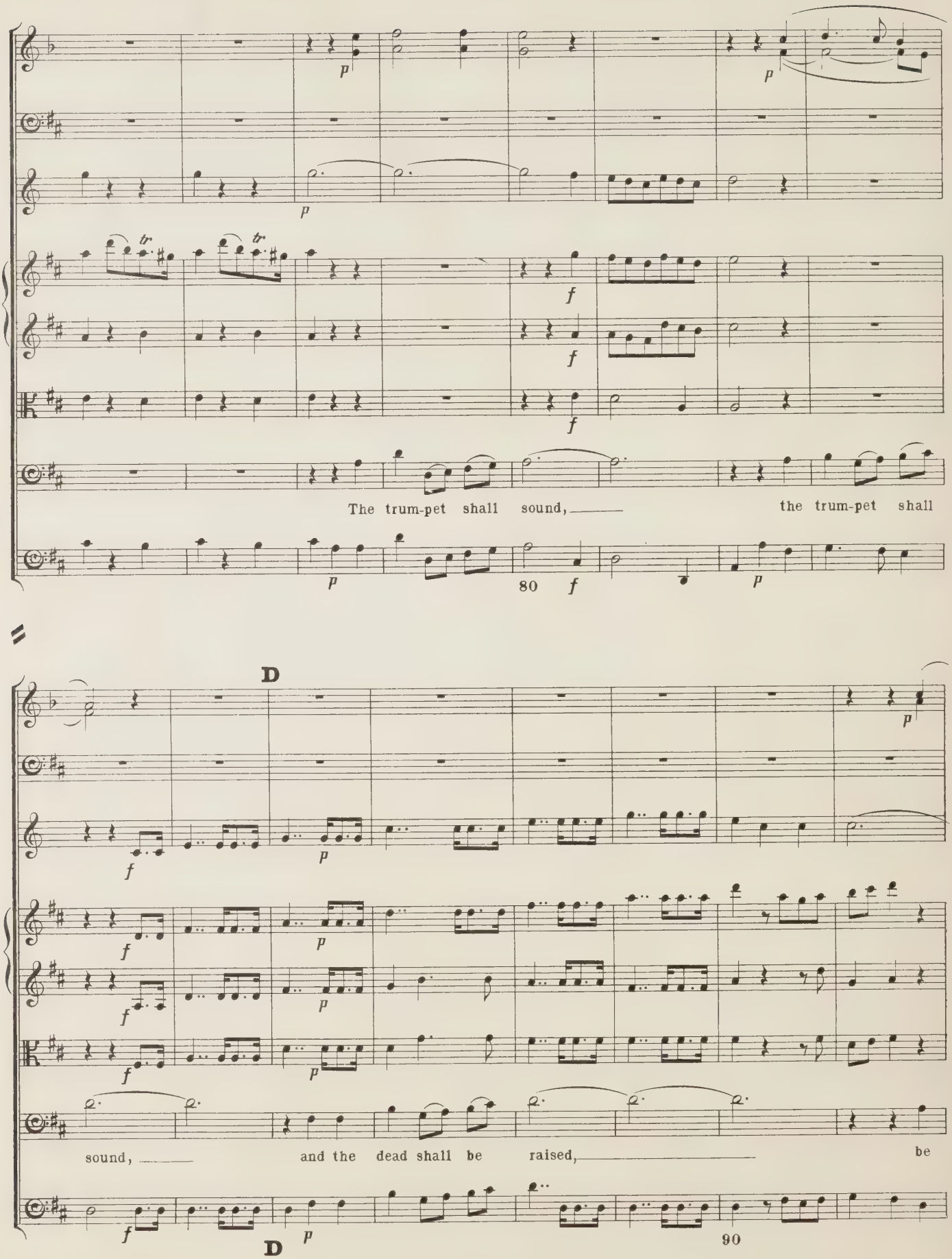
Nº 48. AIR. THE TRUMPET SHALL SOUND.


p
p
mf
p
10

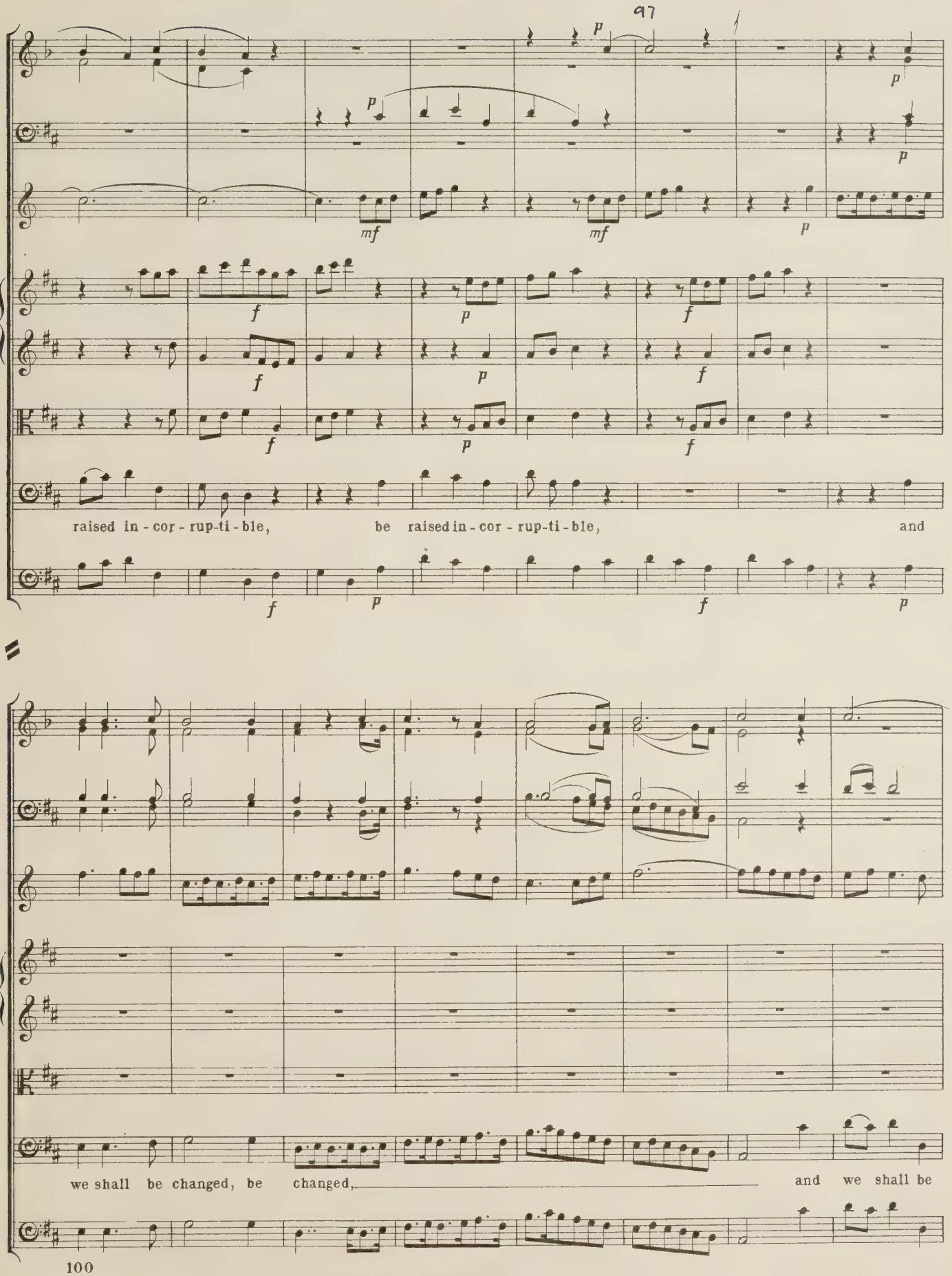

p
cresc.
p
cresc.
p
cresc.
20
p
cresc.

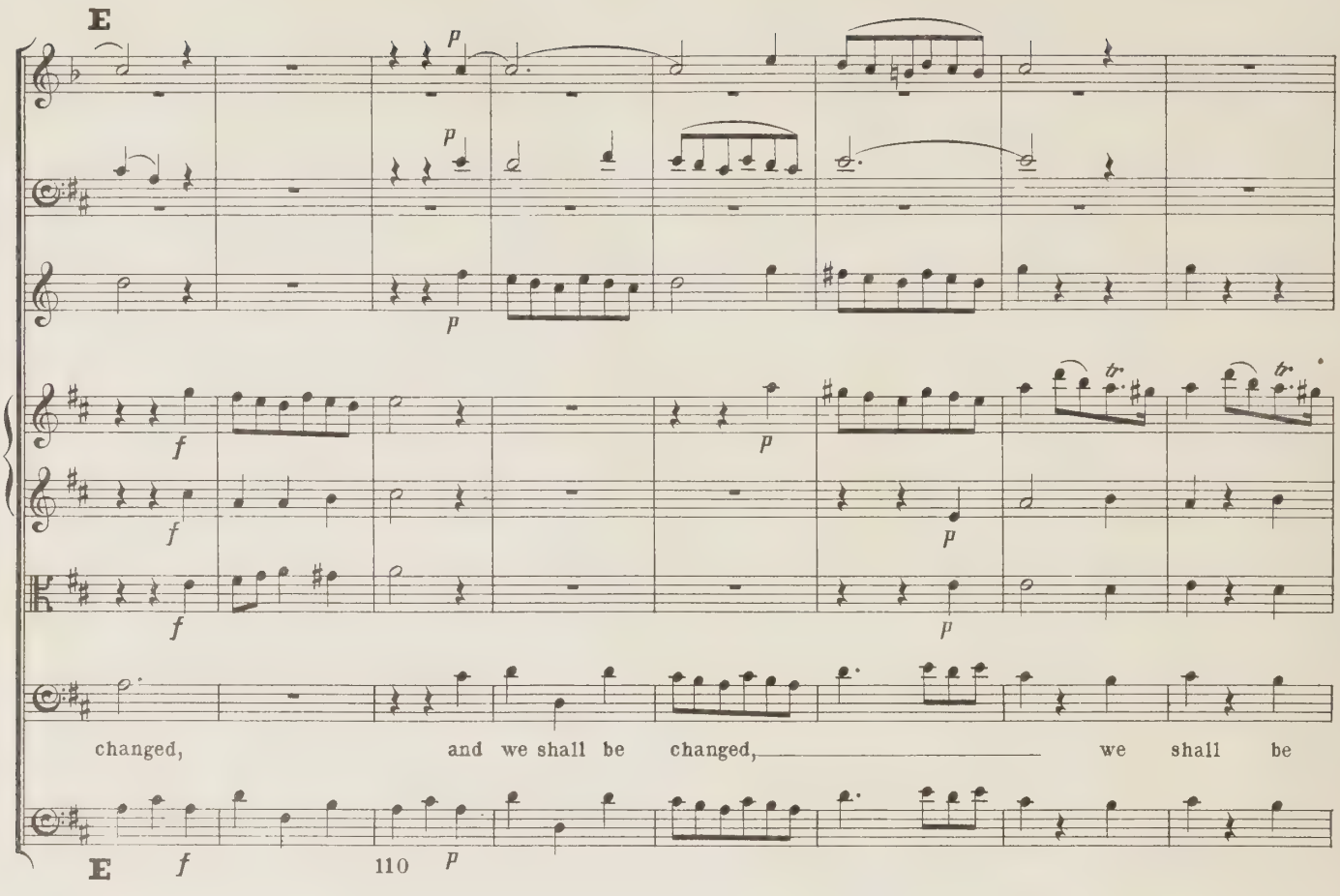

A
The trumpet shall sound,
and the
A
30
dead shall be raised,
and the dead shall be raised
in-cor-rup-ti-ble.
40

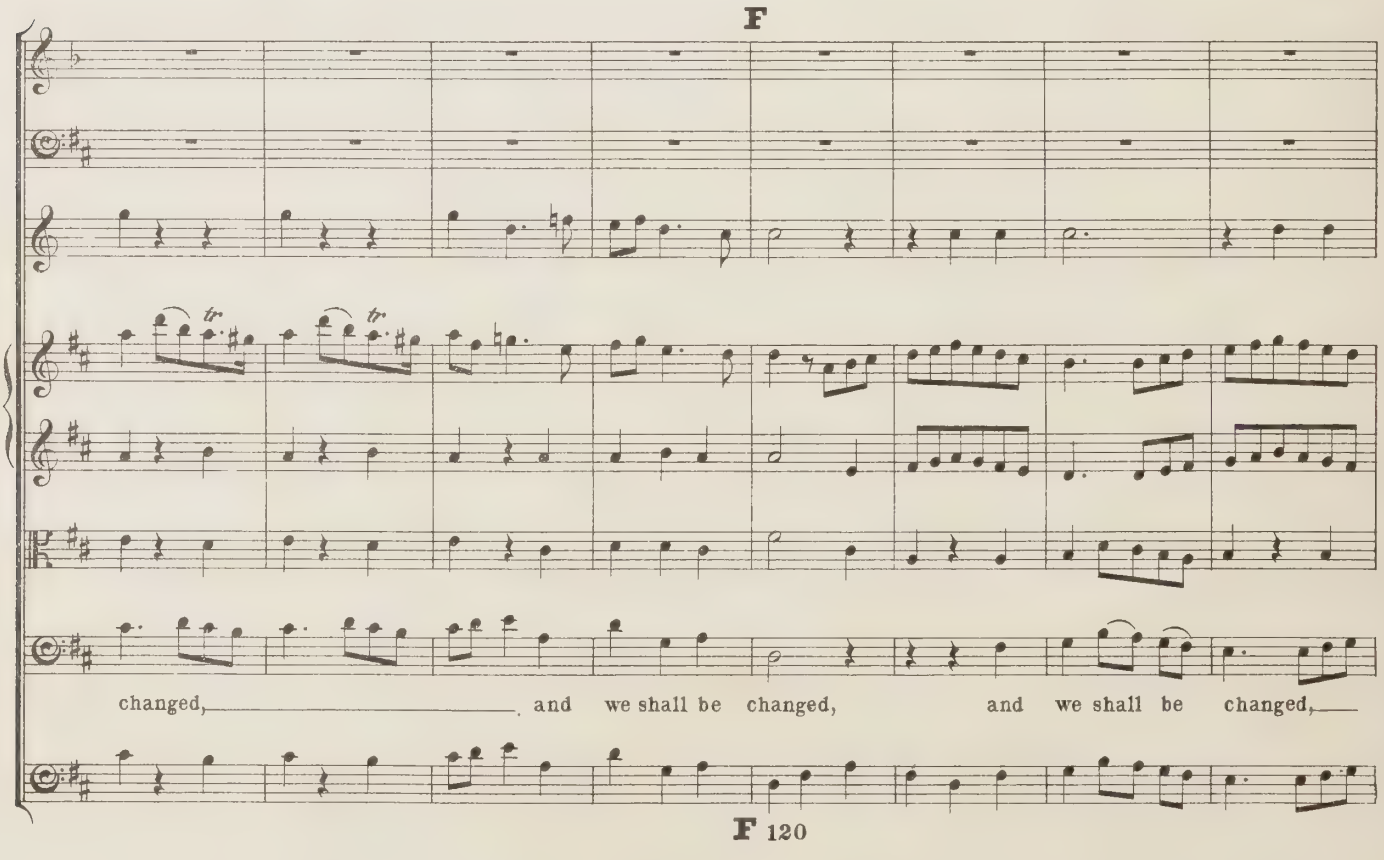

B
f
p
The trumpet shall sound, — and the dead shall be
B
p
rais'd, be raised in-cor - rup-ti-ble, be raised in-cor-rup-ti-ble, and
50

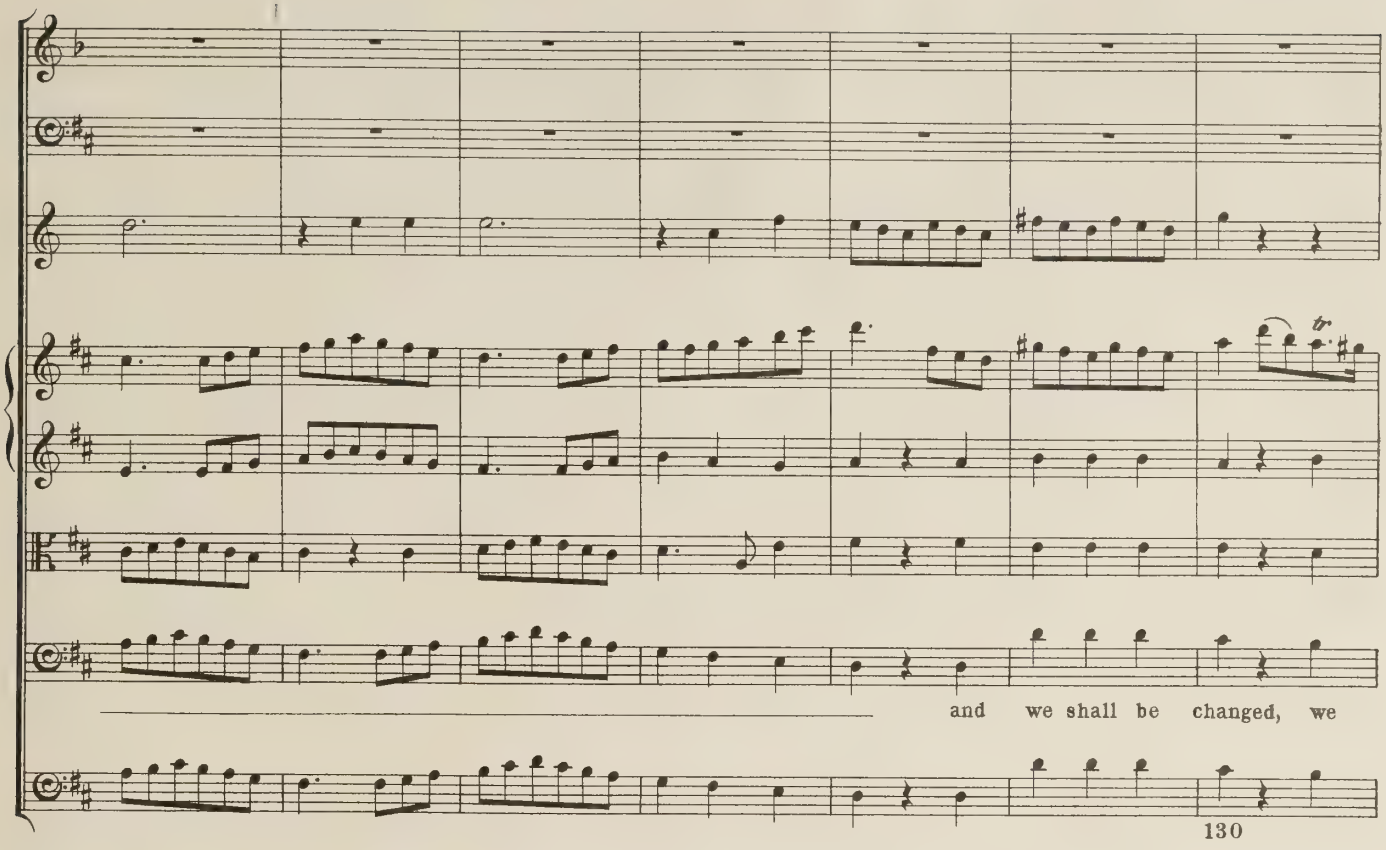

p
p
p
we shall be changed,
we shall be
60
C
f
f
f
f
tr.
tr.
changed.
C
f
70

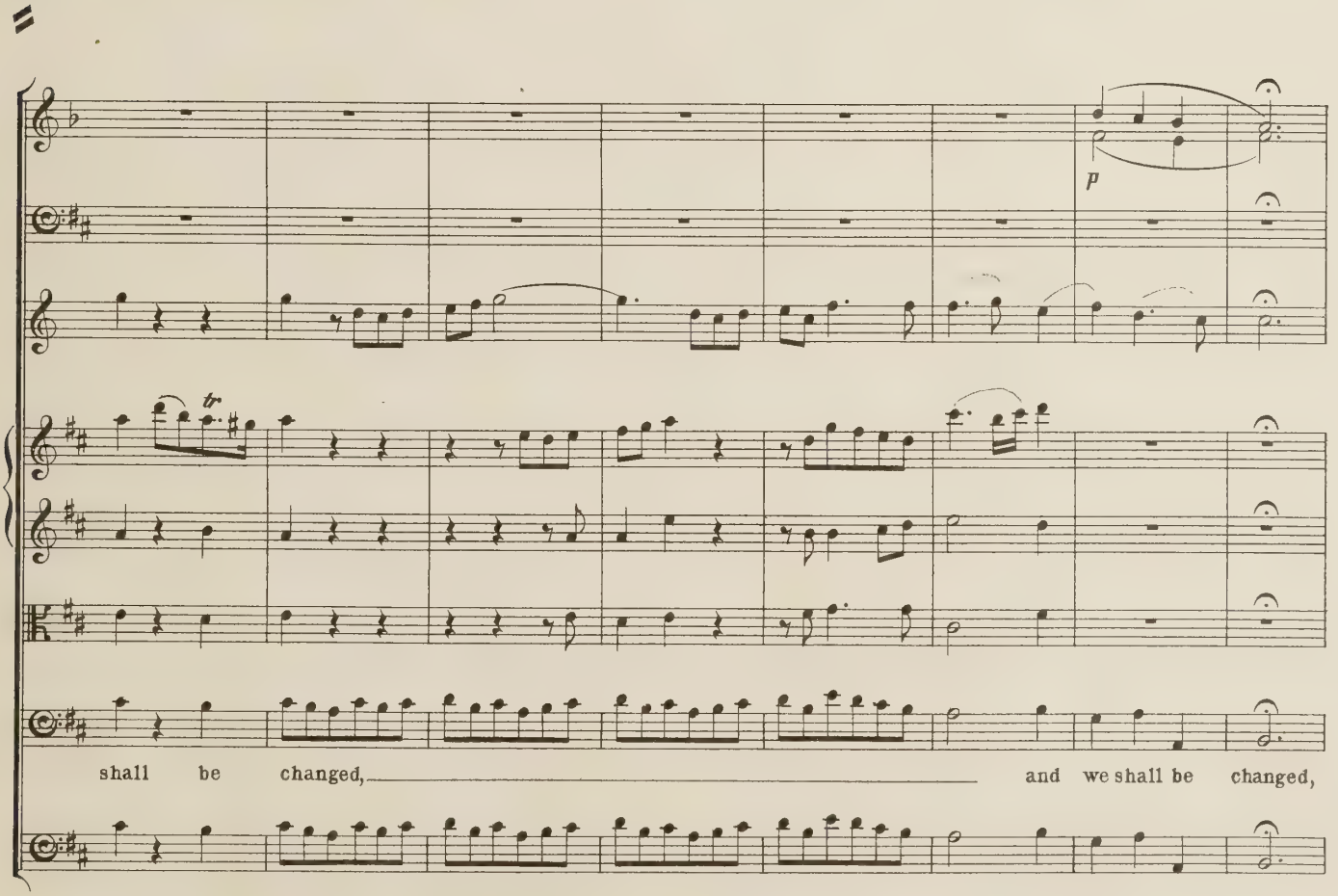

The trum-pet shall sound,
the trum-pet shall
80
D
sound,
and the dead shall be raised,
be
90
D

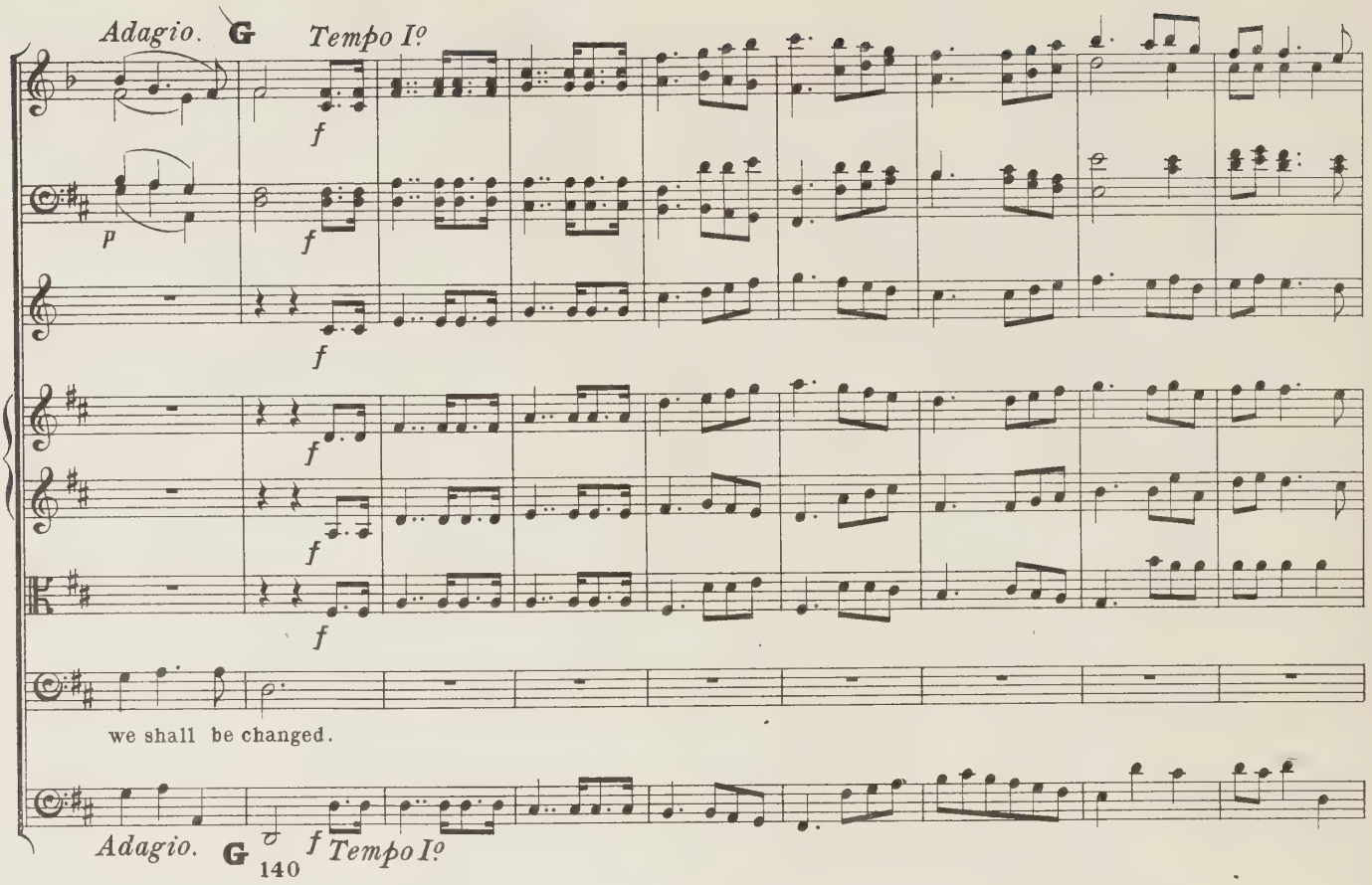

97
raised in - cor - rup-ti - ble, be raised in - cor - rup-ti - ble, and
we shall be changed, be changed, and we shall be
100

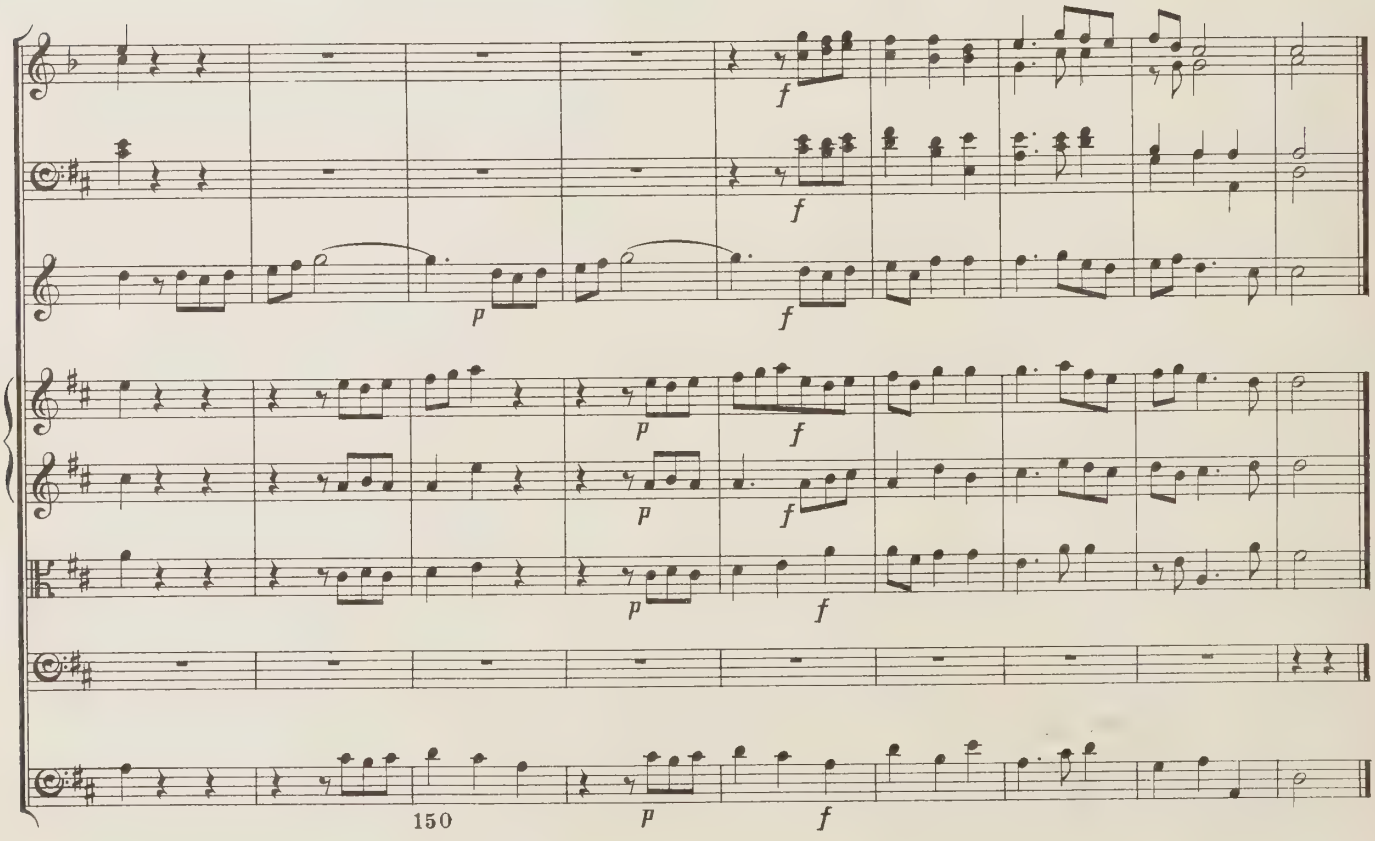

E
changed, and we shall be changed, we shall be
E f 110 p


F
changed, and we shall be changed, and we shall be changed,
F 120

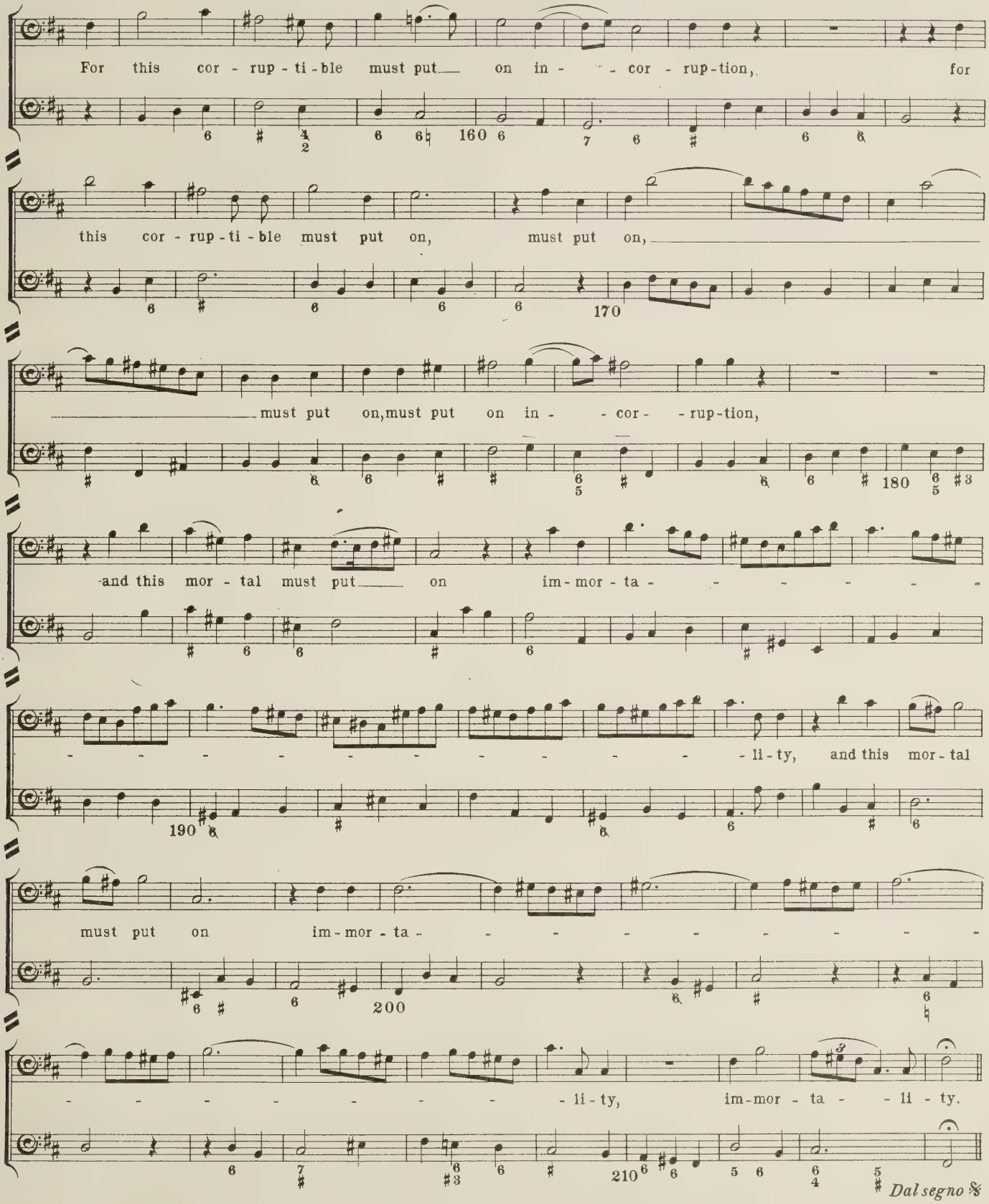

and we shall be changed, we
130


p
shall be changed, and we shall be changed,


Adagio.
G
Tempo Iº
we shall be changed.
Adagio.
G
Tempo Iº
140

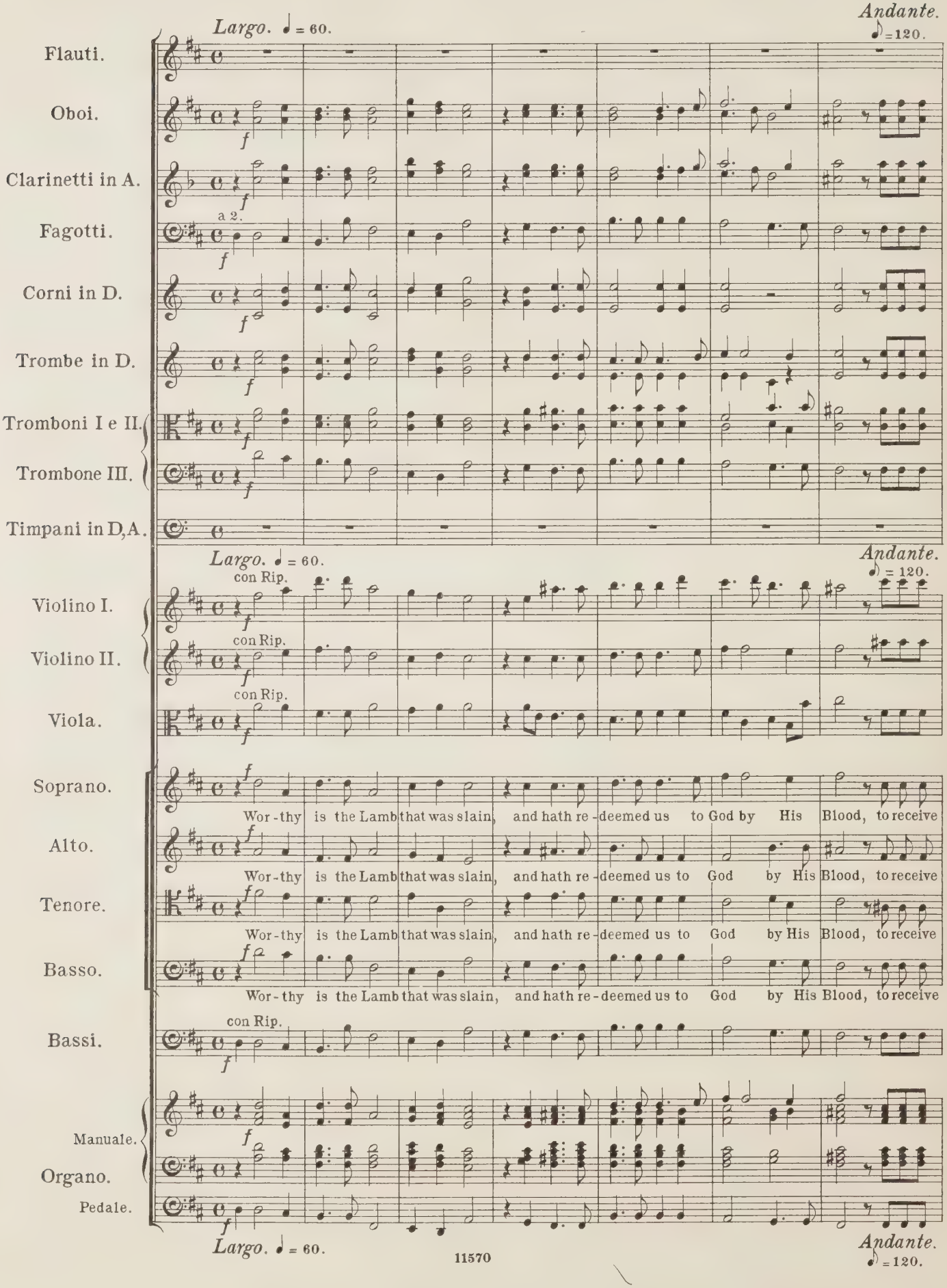
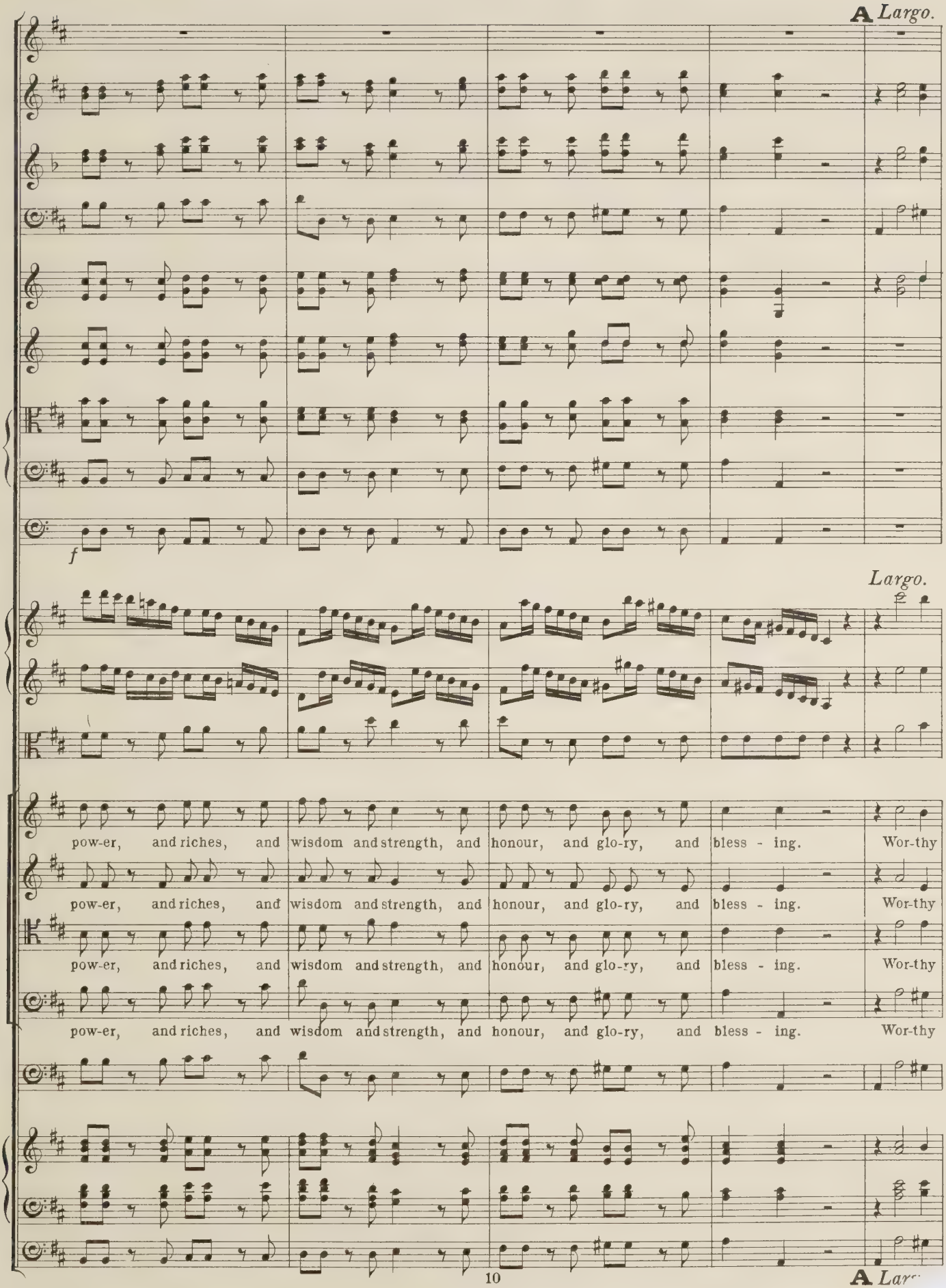

150

As the second part of this Air is never performed, it has been thought unnecessary to fill up the harmonies shown by the figured Bass.

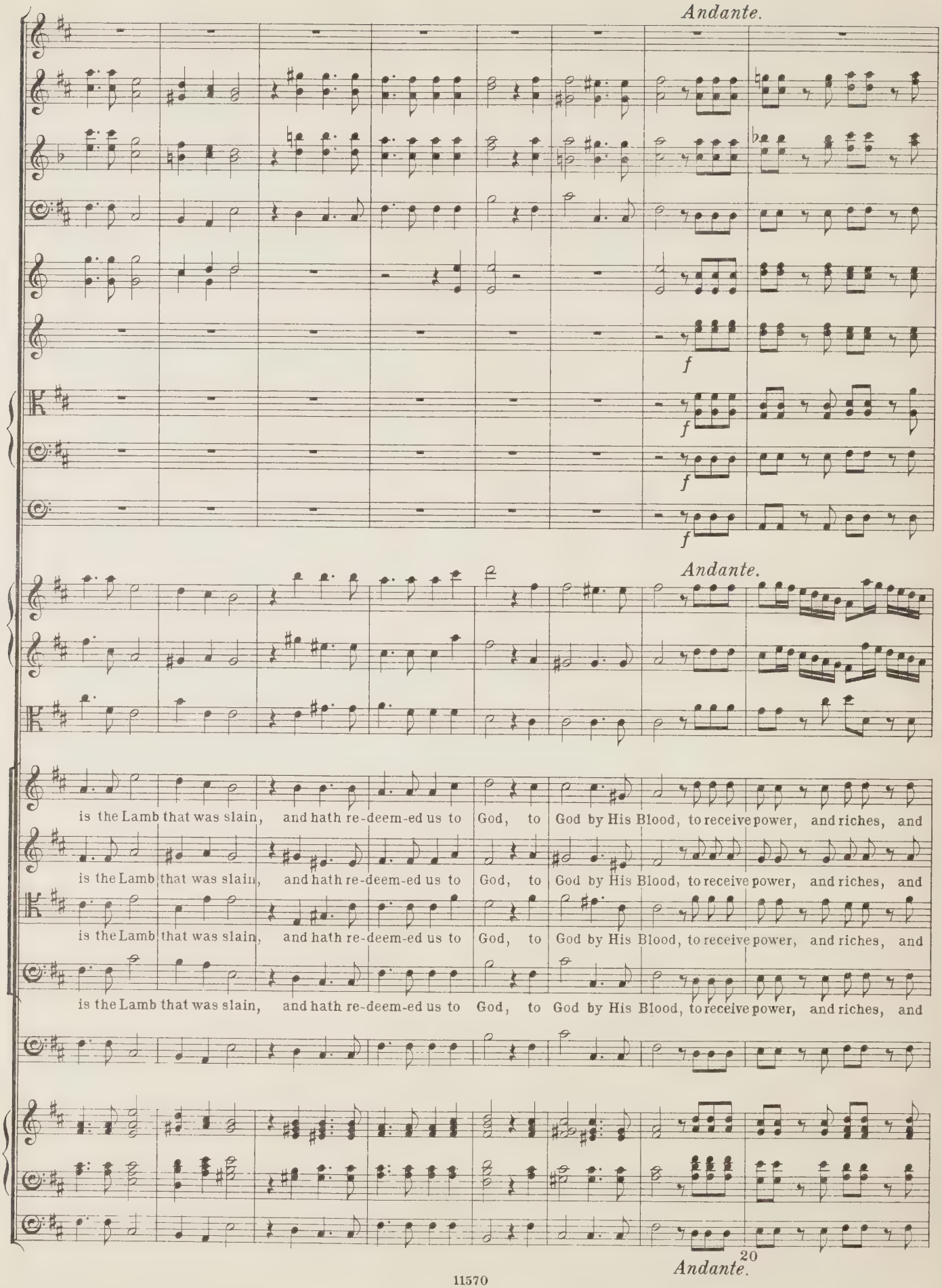

For this cor - rup - ti - ble must put on in - - cor - rup - tion, for
this cor - rup - ti - ble must put on, must put on,
must put on, must put on in - - cor - - rup - tion,
and this mor - tal must put on im - mor - ta - - - - - - -
- - - - - - - - - - - - li - ty, and this mor - tal
must put on im - mor - ta - - - - - - - - - - -
- - - - - - - - - li - ty, im - mor - ta - - li - ty.
Dal segno 𝄋

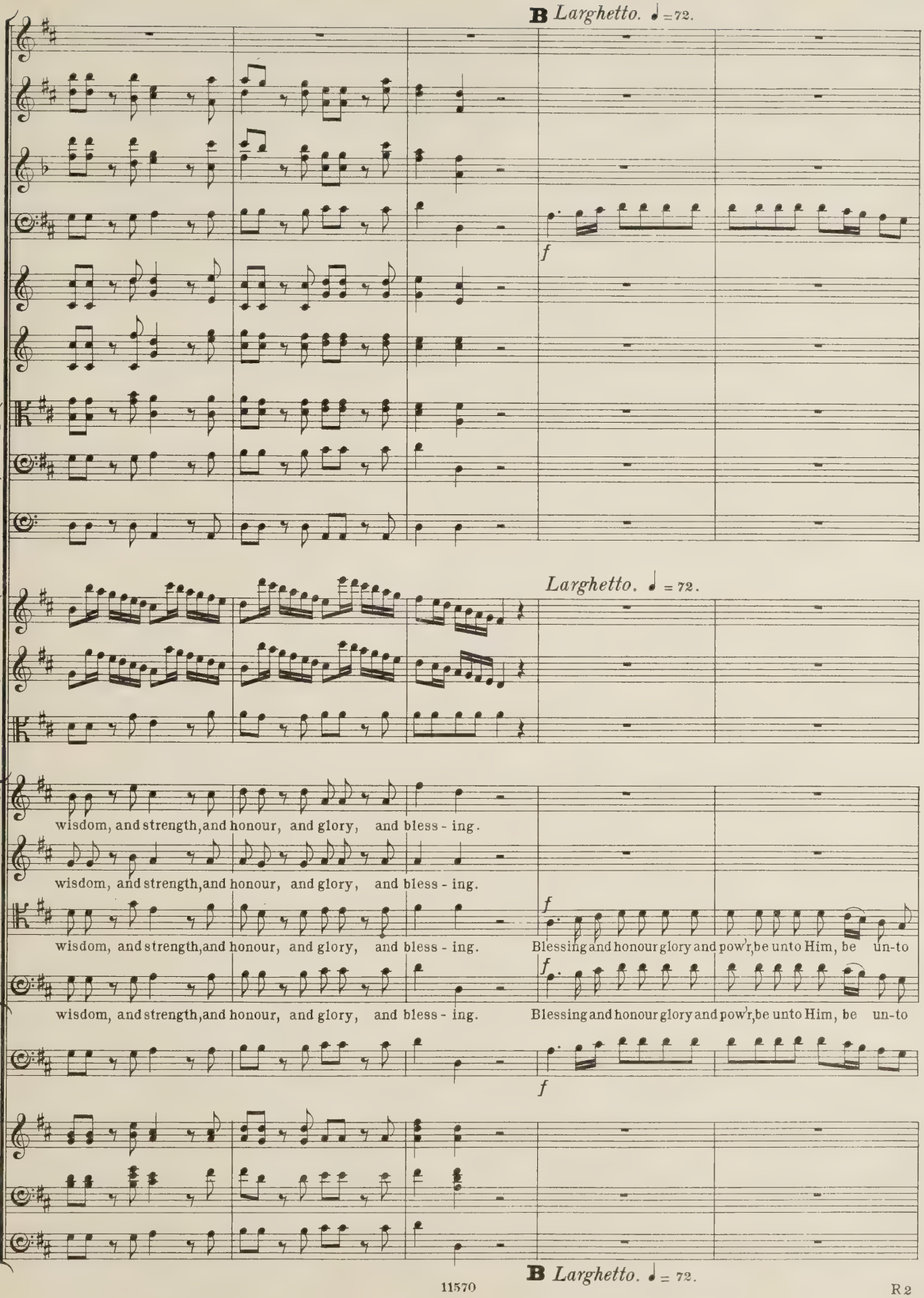
The Recitative "Then shall be brought to pass" (№ 49), the Duet "O death, where is thy sting" (№ 50), the Chorus "But thanks be to God" (№ 51), and the Air "If God be for us" (№ 52), omitted. (See Appendix, pages 339 to 351.)

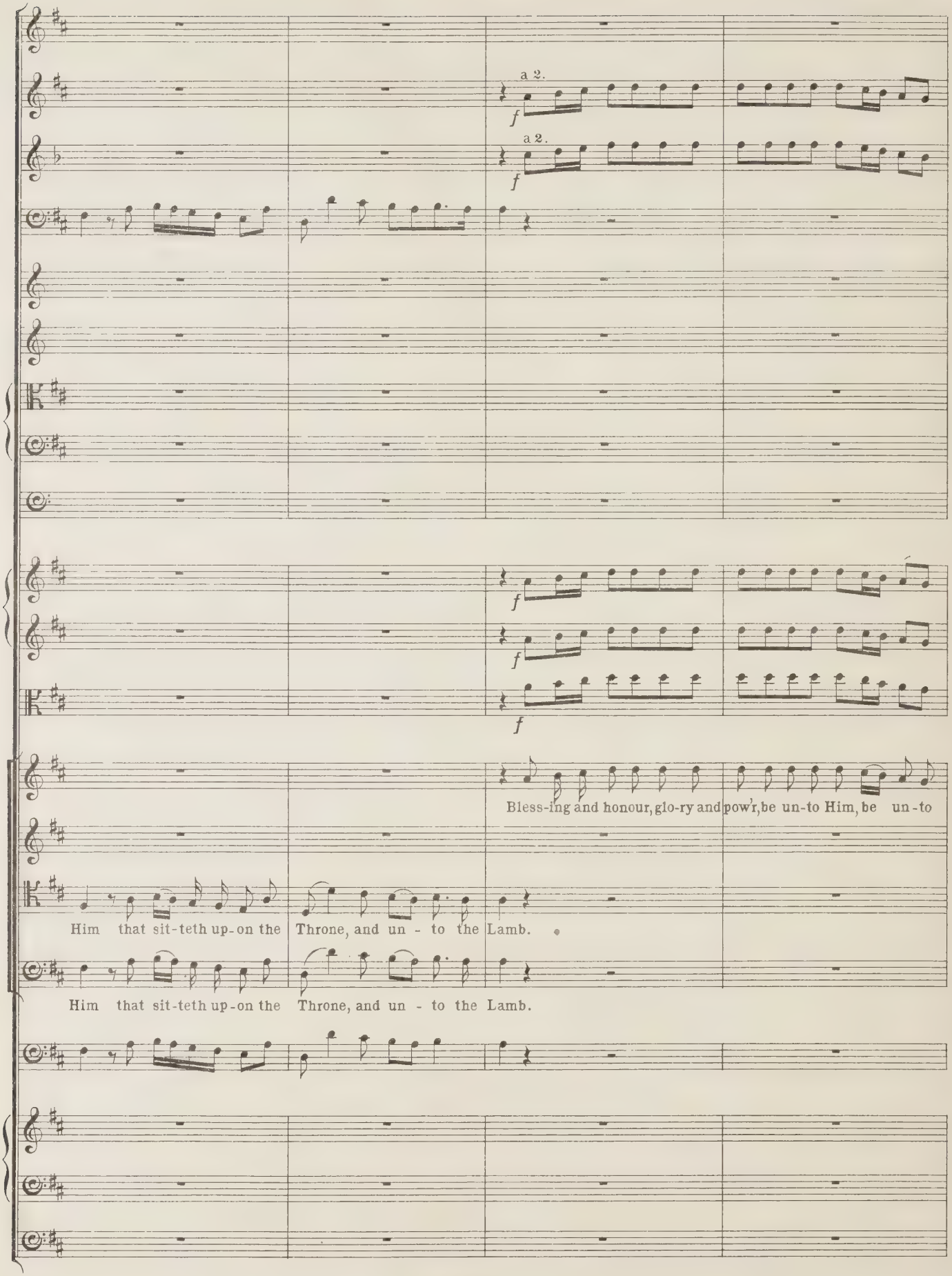
No. 53. CHORUS. WORTHY IS THE LAMB THAT WAS SLAIN.

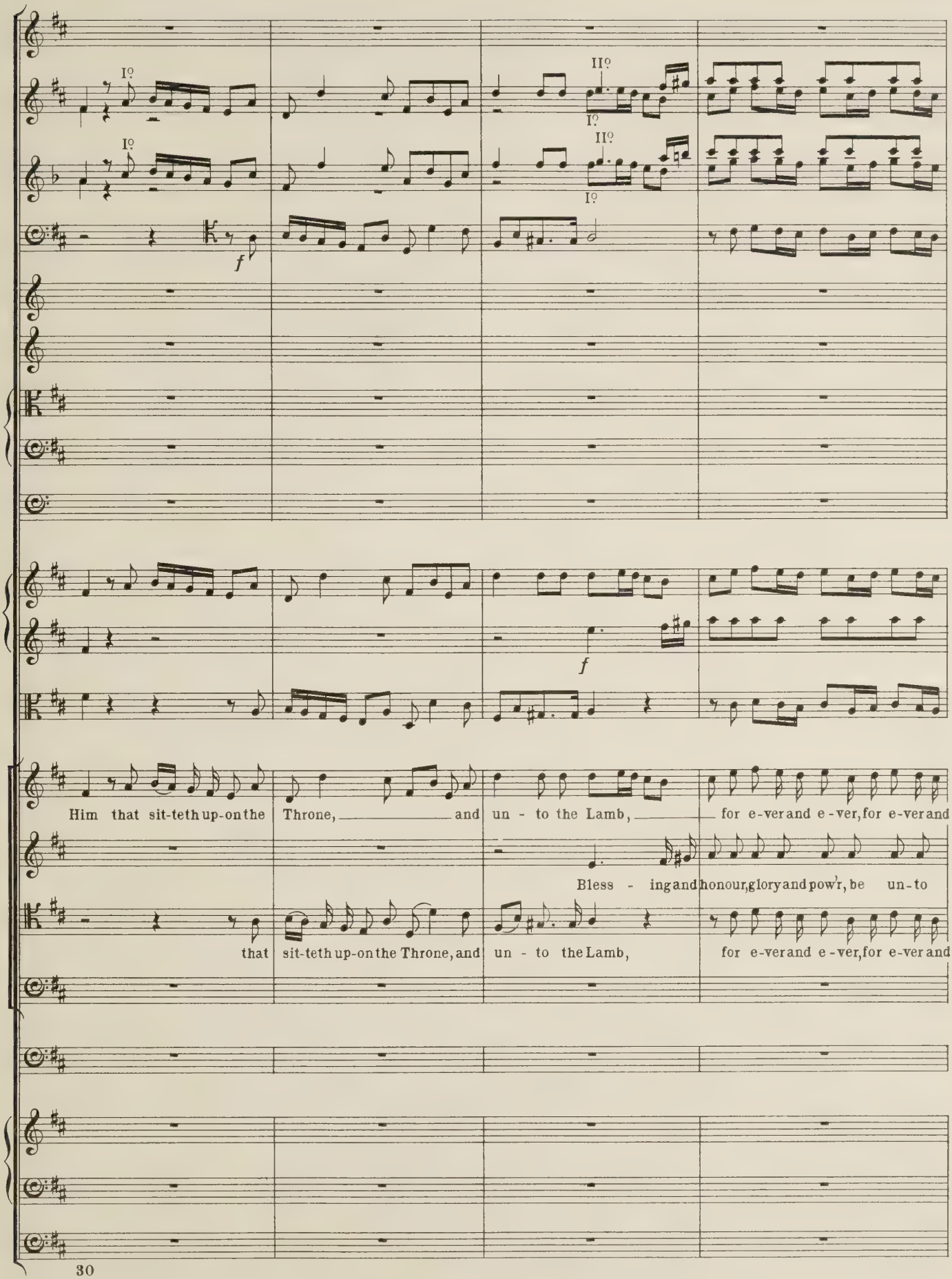


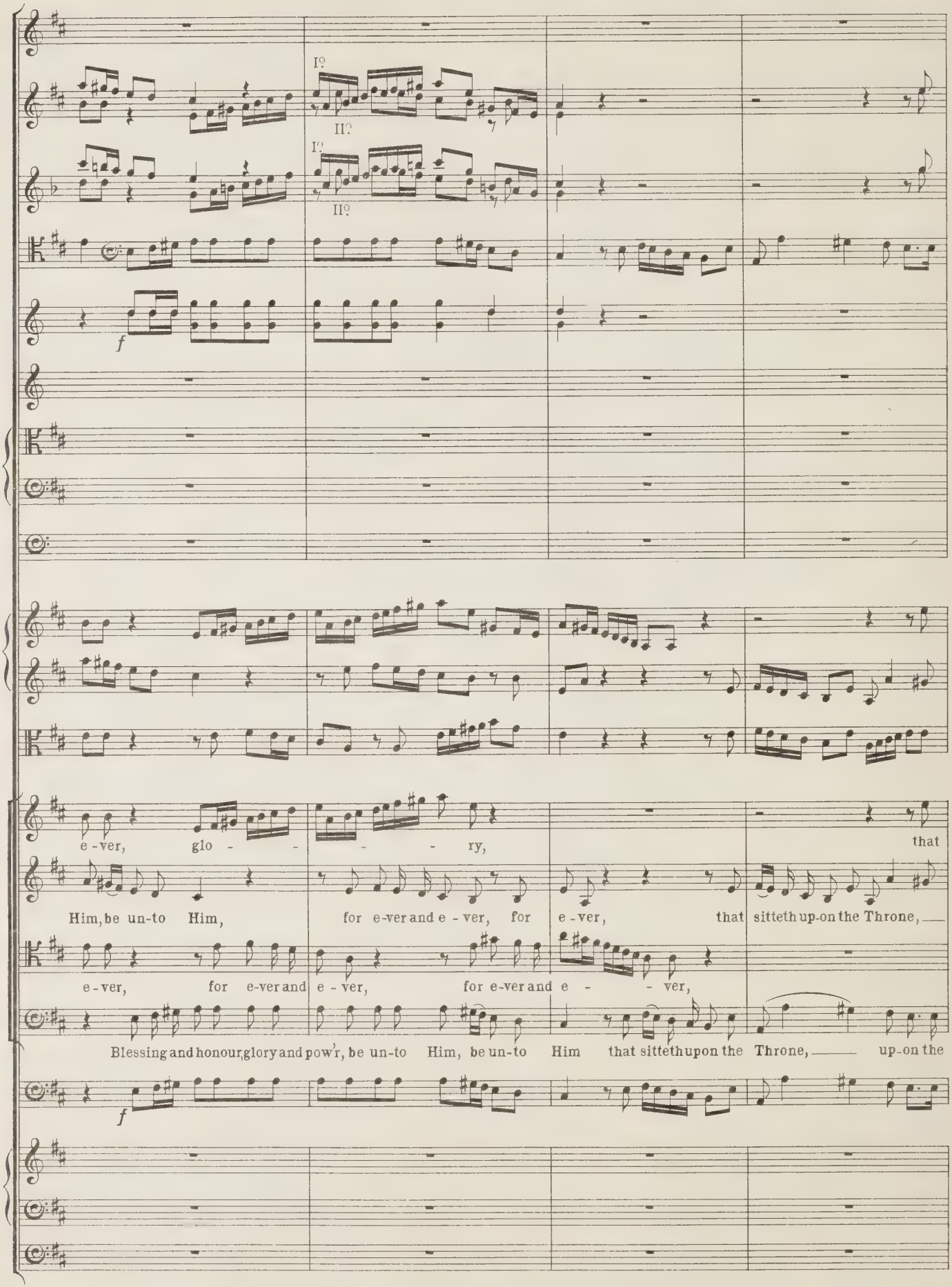
A Largo.
f
Largo.
pow-er, and riches, and wisdom and strength, and honour, and glo-ry, and bless - ing. Wor-thy
pow-er, and riches, and wisdom and strength, and honour, and glo-ry, and bless - ing. Wor-thy
pow-er, and riches, and wisdom and strength, and honour, and glo-ry, and bless - ing. Wor-thy
pow-er, and riches, and wisdom and strength, and honour, and glo-ry, and bless - ing. Wor-thy
10
A Larg

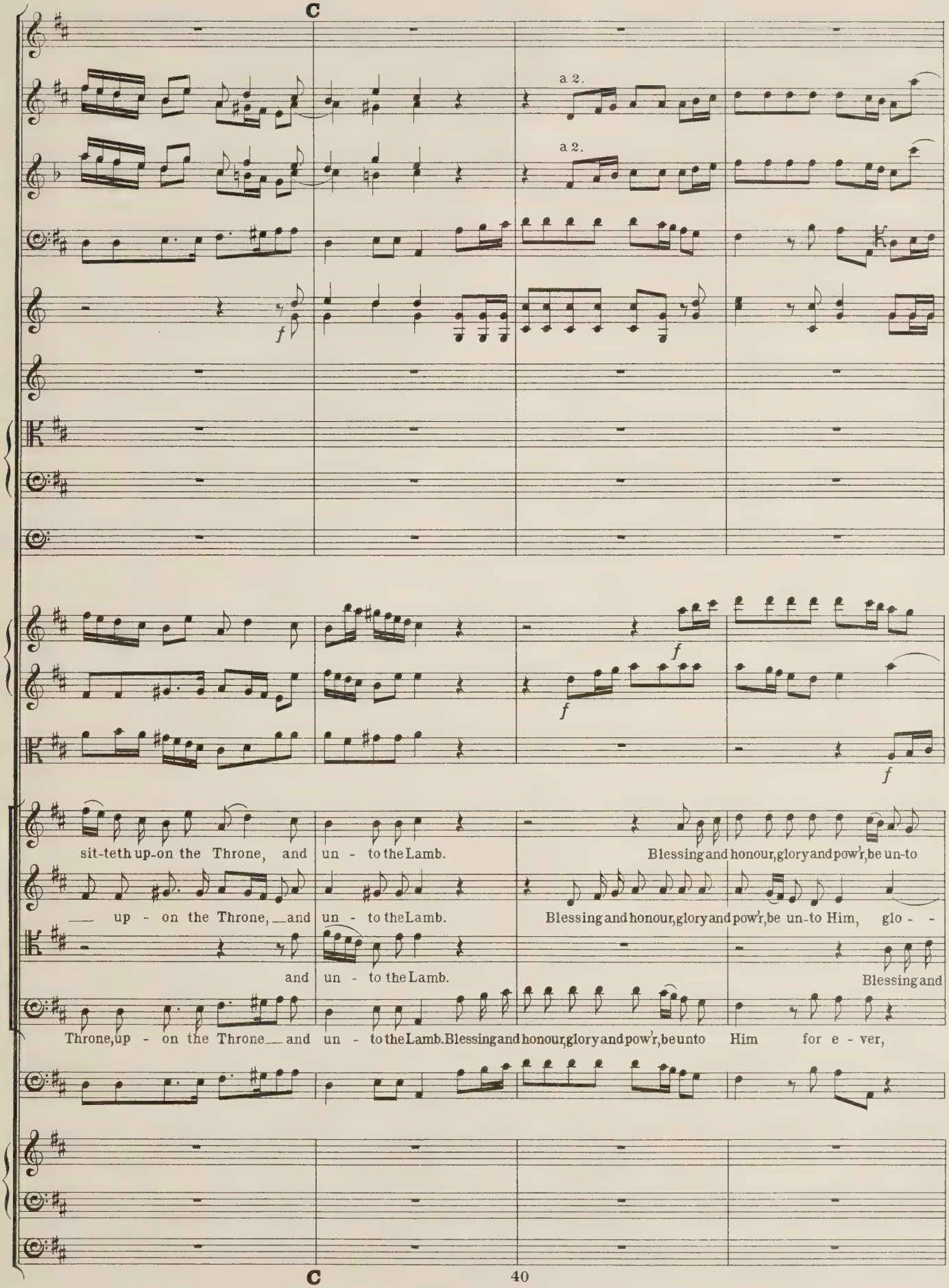

Andante.
f
f
f
f
Andante.
is the Lamb that was slain, and hath re-deem-ed us to God, to God by His Blood, to receive power, and riches, and
is the Lamb that was slain, and hath re-deem-ed us to God, to God by His Blood, to receive power, and riches, and
is the Lamb that was slain, and hath re-deem-ed us to God, to God by His Blood, to receive power, and riches, and
is the Lamb that was slain, and hath re-deem-ed us to God, to God by His Blood, to receive power, and riches, and
20
Andante.

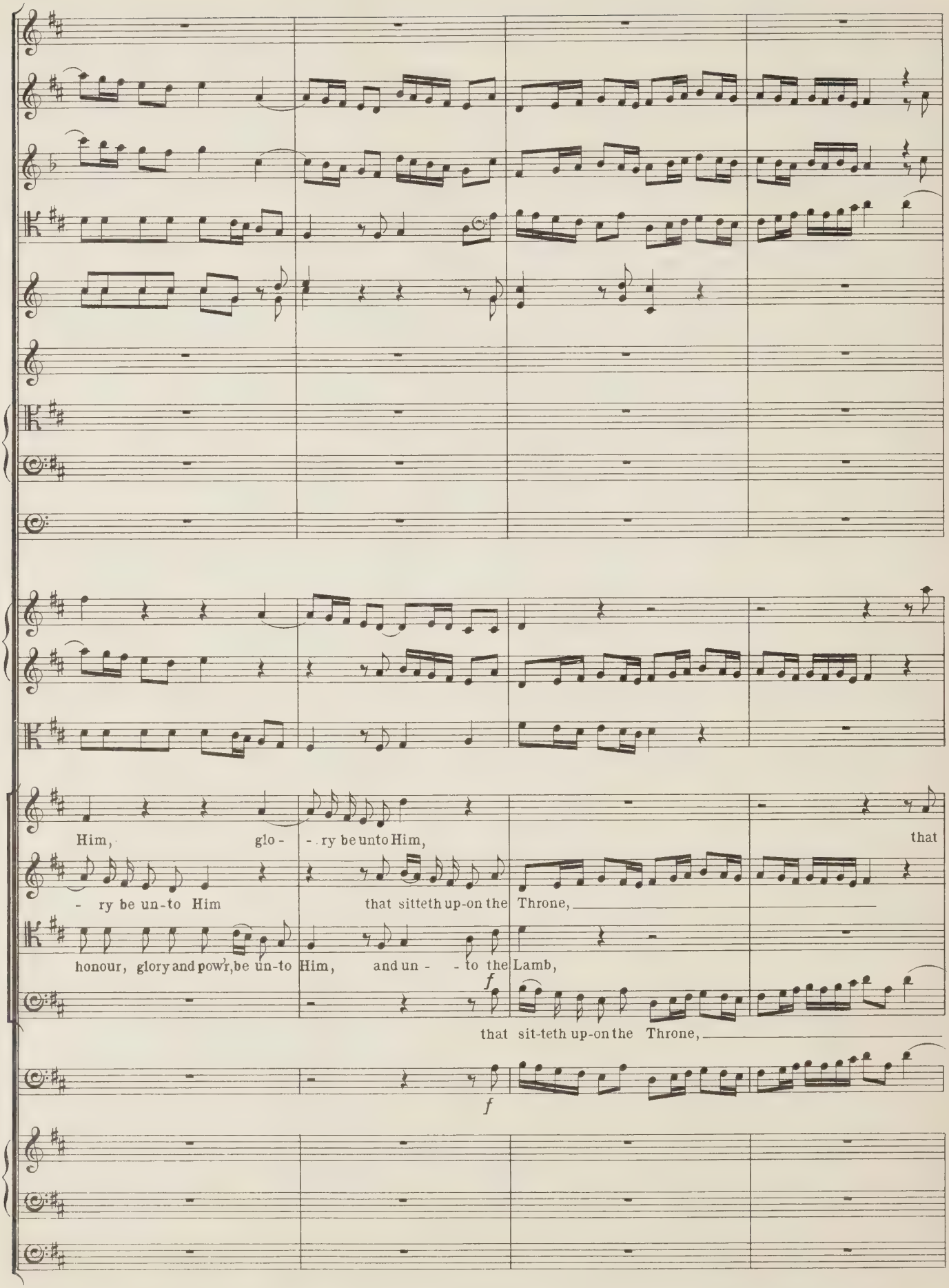

B Larghetto. ♩=72.
f
Larghetto. ♩ = 72.
wisdom, and strength, and honour, and glory, and bless - ing.
wisdom, and strength, and honour, and glory, and bless - ing.
wisdom, and strength, and honour, and glory, and bless - ing.
Blessing and honour glory and pow'r, be unto Him, be un-to
wisdom, and strength, and honour, and glory, and bless - ing.
Blessing and honour glory and pow'r, be unto Him, be un-to
f
f
f
B Larghetto. ♩ = 72.

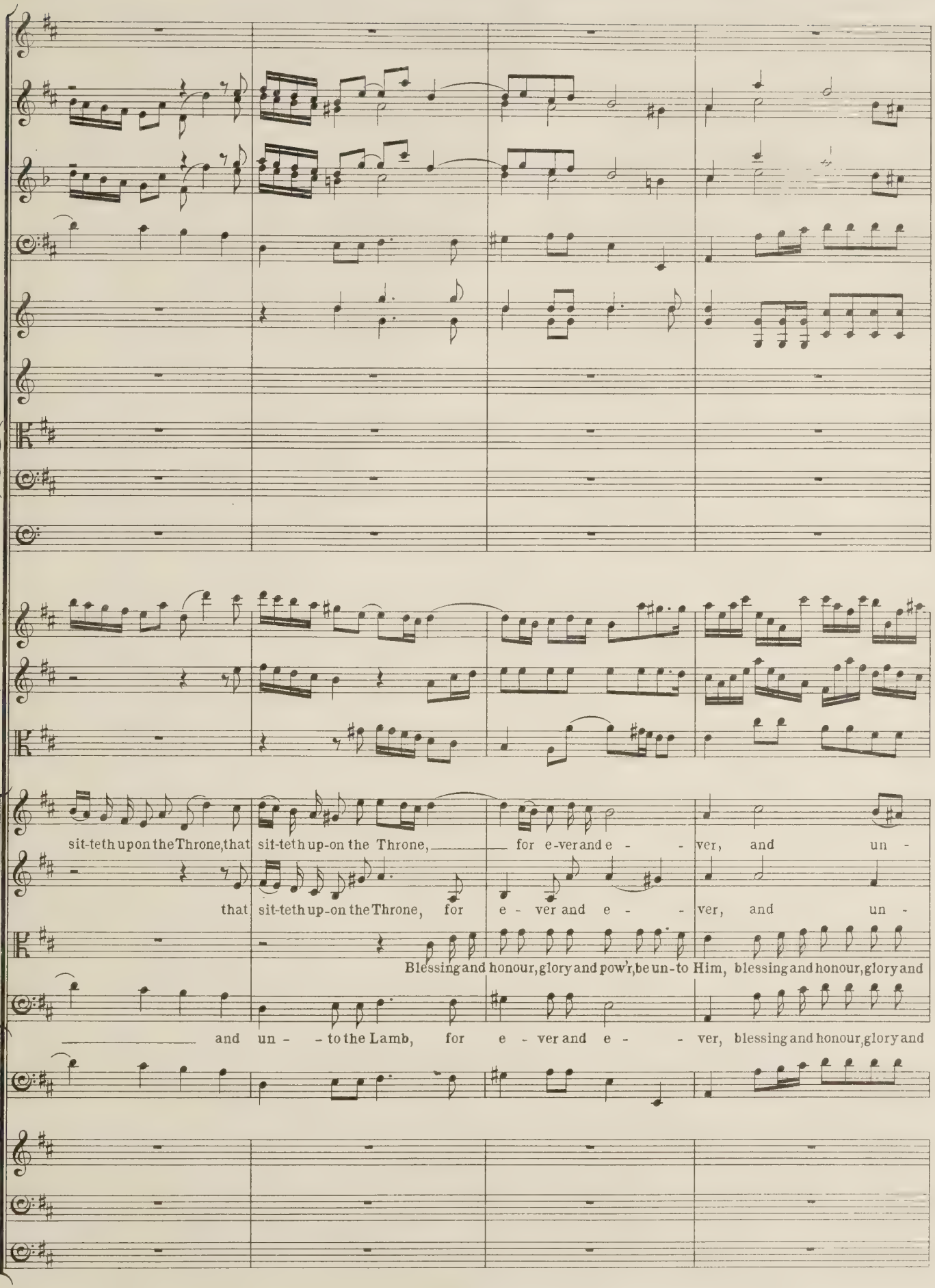

a 2.
a 2.
Bless-ing and honour, glo-ry and pow'r, be un-to Him, be un-to
Him that sit-teth up-on the Throne, and un - to the Lamb.
Him that sit-teth up-on the Throne, and un - to the Lamb.

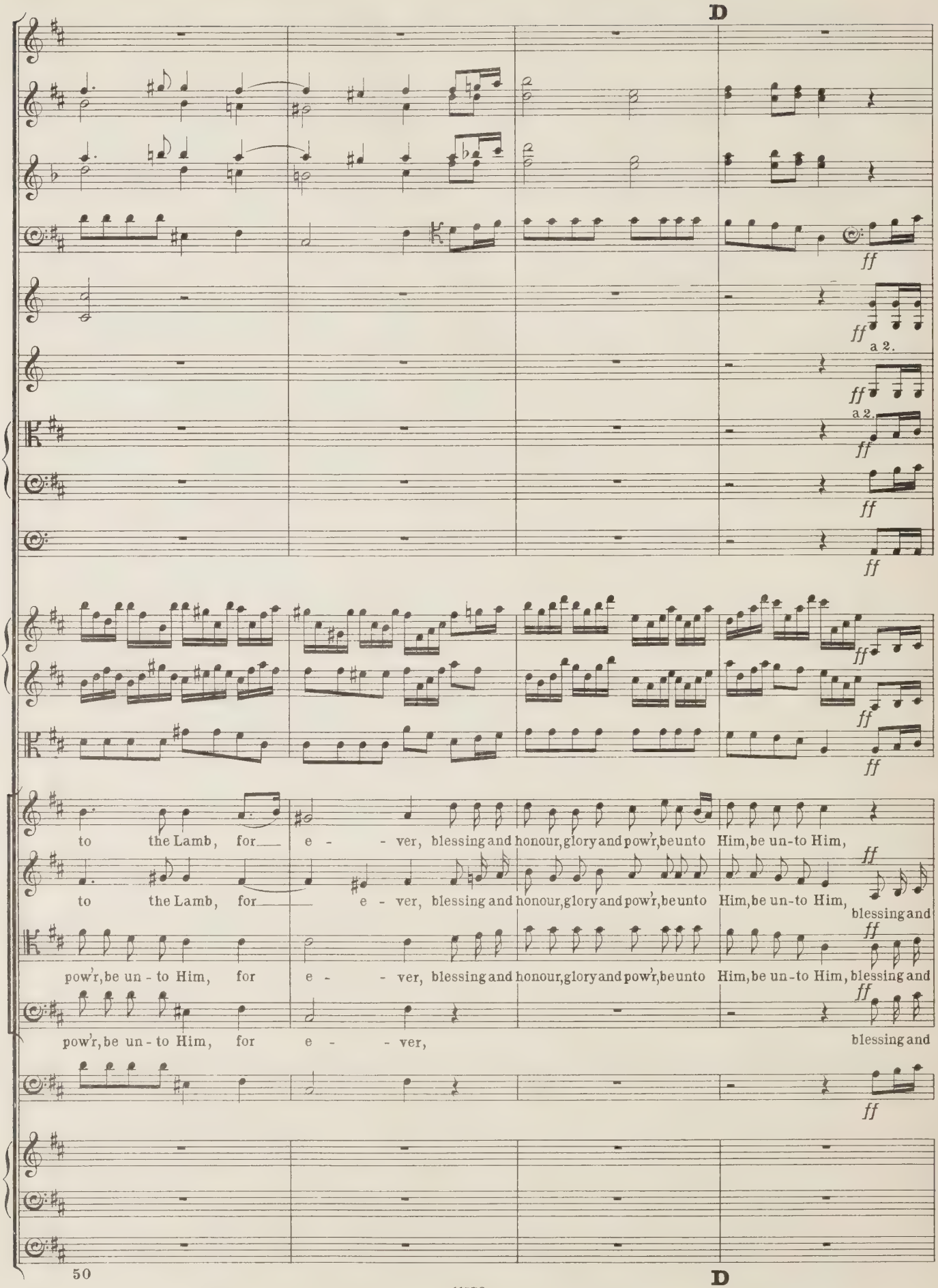
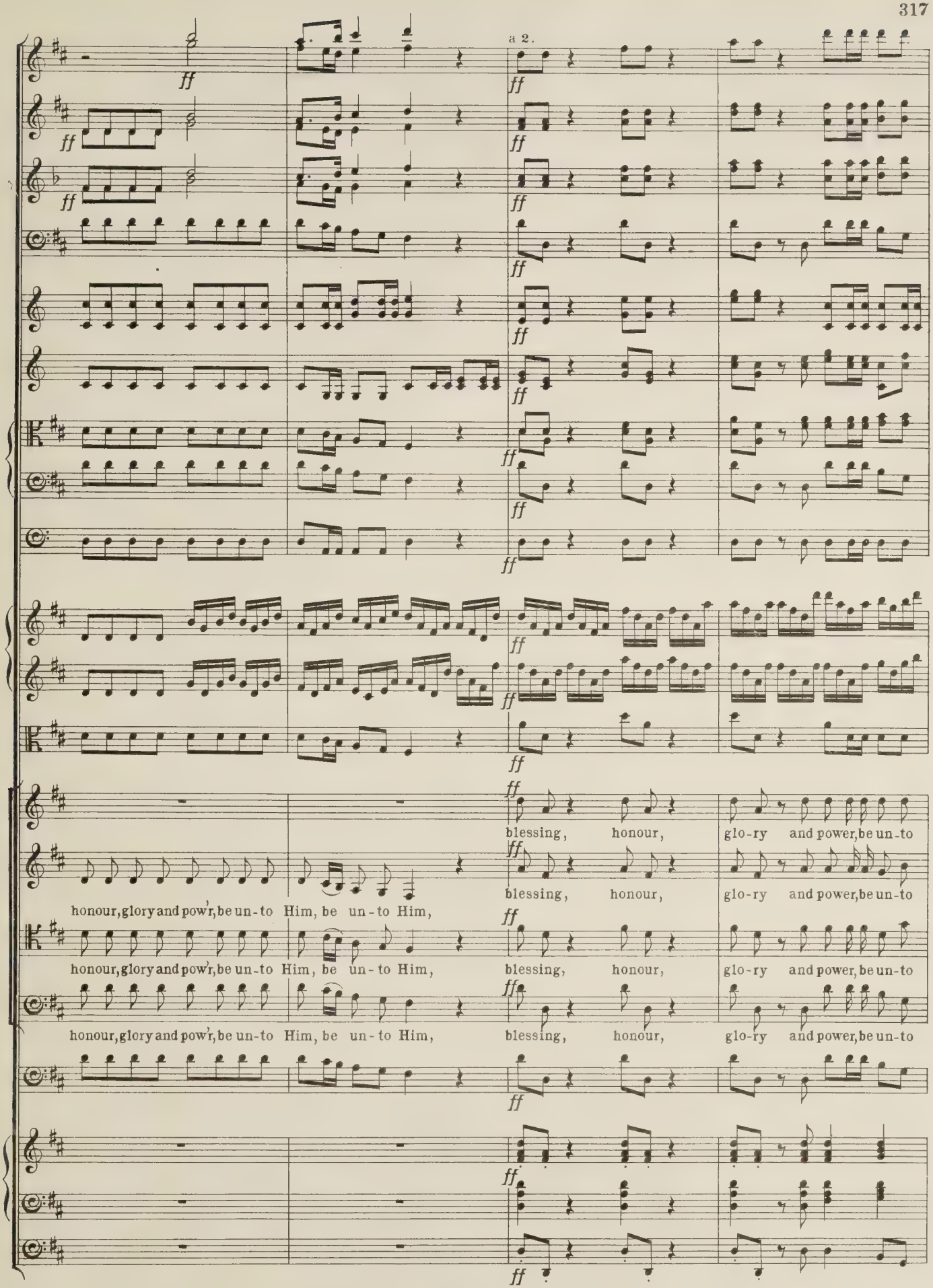

I?
II?
I?
II?
I?
f
f
Him that sit-teth up-on the Throne, and un - to the Lamb, for e-ver and e-ver, for e-ver and
Bless - ing and honour, glory and pow'r, be un-to
that sit-teth up-on the Throne, and un - to the Lamb, for e-ver and e-ver, for e-ver and
30

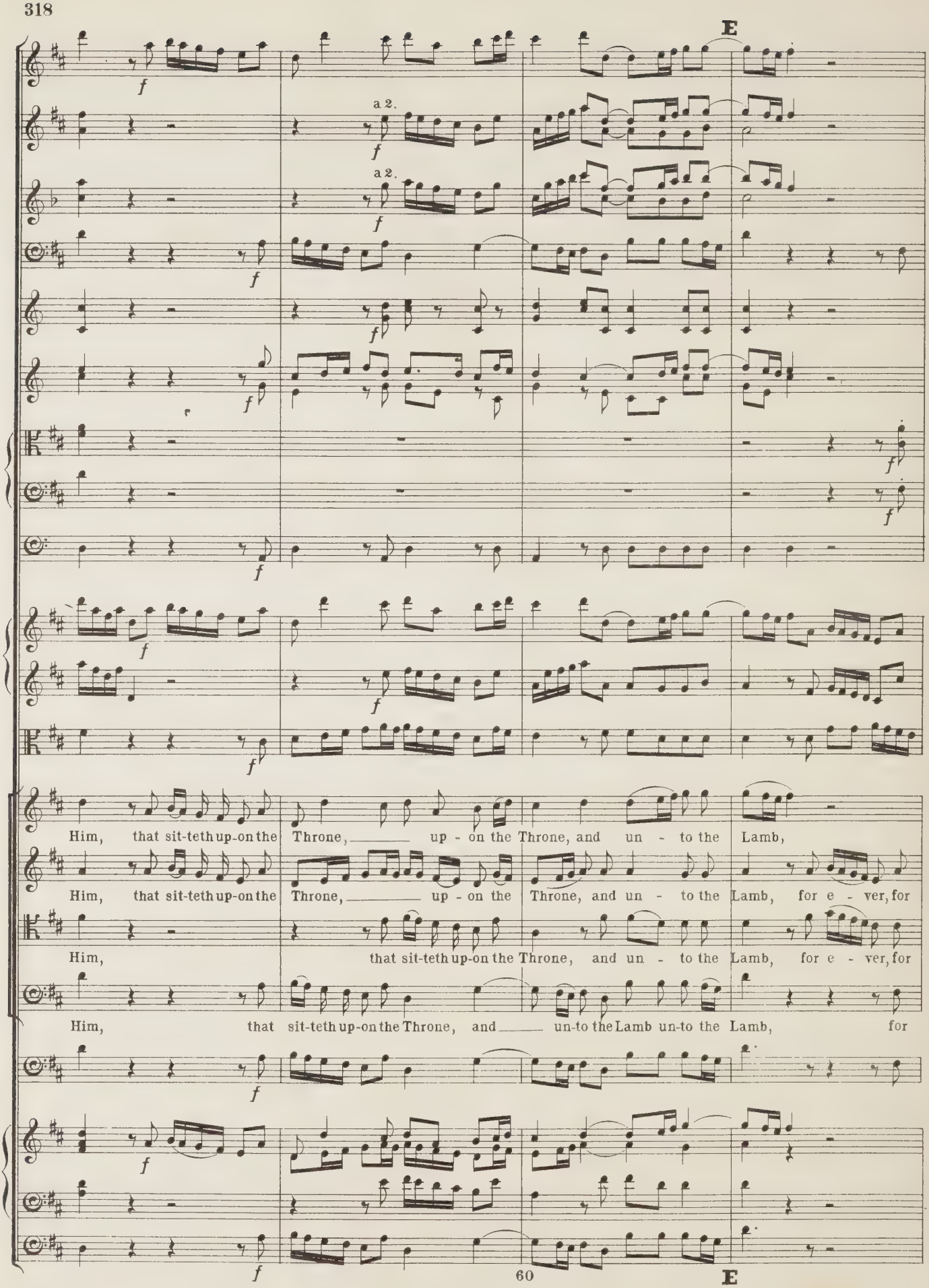

I.
II.
I.
II.
f
e - ver, glo - - - - - ry, that
Him, be un-to Him, for e-ver and e - ver, for e - ver, that sitteth up-on the Throne,
e - ver, for e-ver and e - ver, for e-ver and e - - ver,
Blessing and honour, glory and pow'r, be un-to Him, be un-to Him that sitteth upon the Throne, up-on the
f

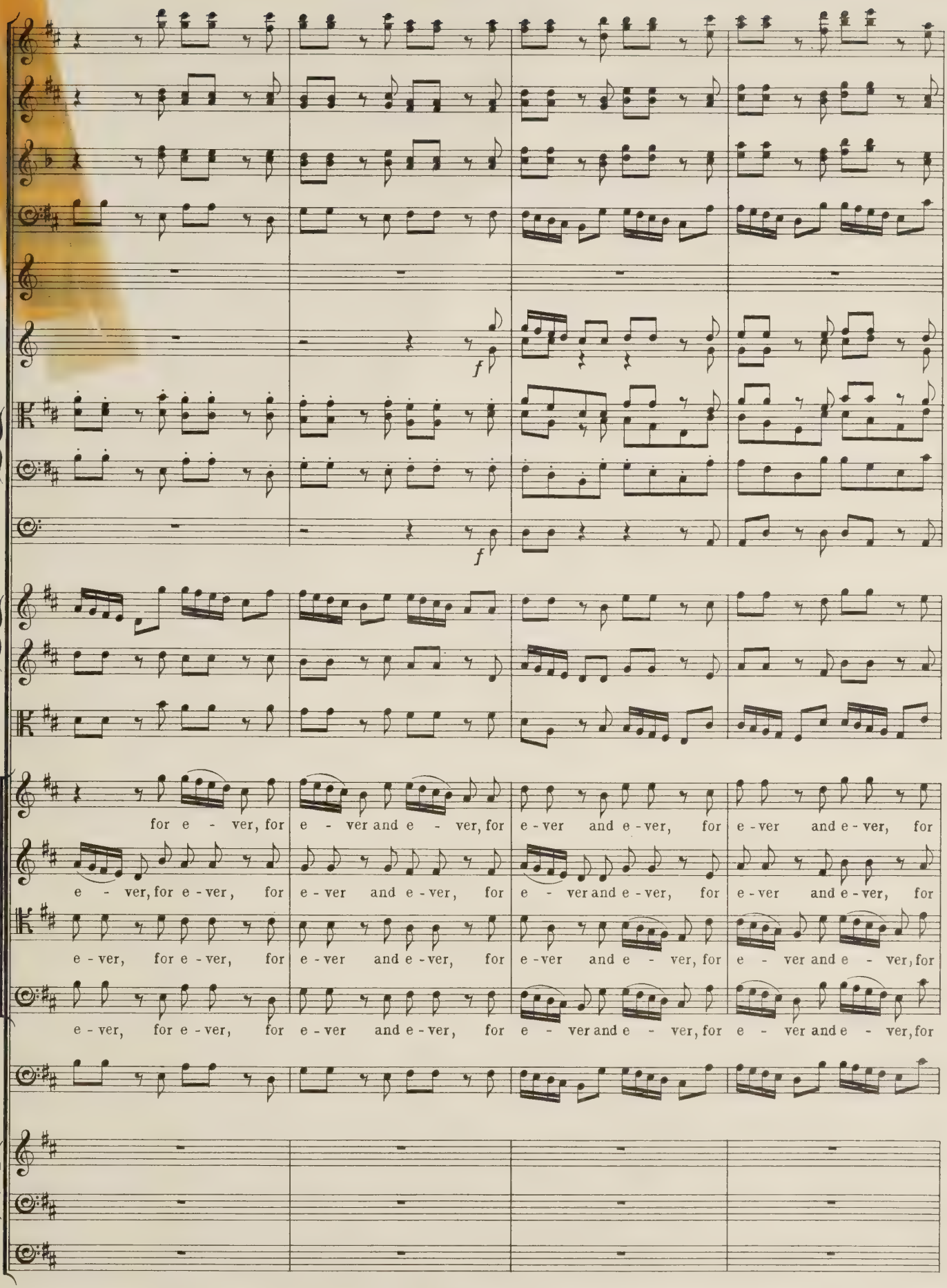

C
a 2.
a 2.
f
f
f
f
sit-teth up-on the Throne, and un - to the Lamb.
Blessing and honour, glory and pow'r, be un-to
— up - on the Throne, — and un - to the Lamb.
Blessing and honour, glory and pow'r, be un-to Him, glo - -
and un - to the Lamb.
Blessing and
Throne, up - on the Throne — and un - to the Lamb. Blessing and honour, glory and pow'r, be unto Him for e - ver,
C

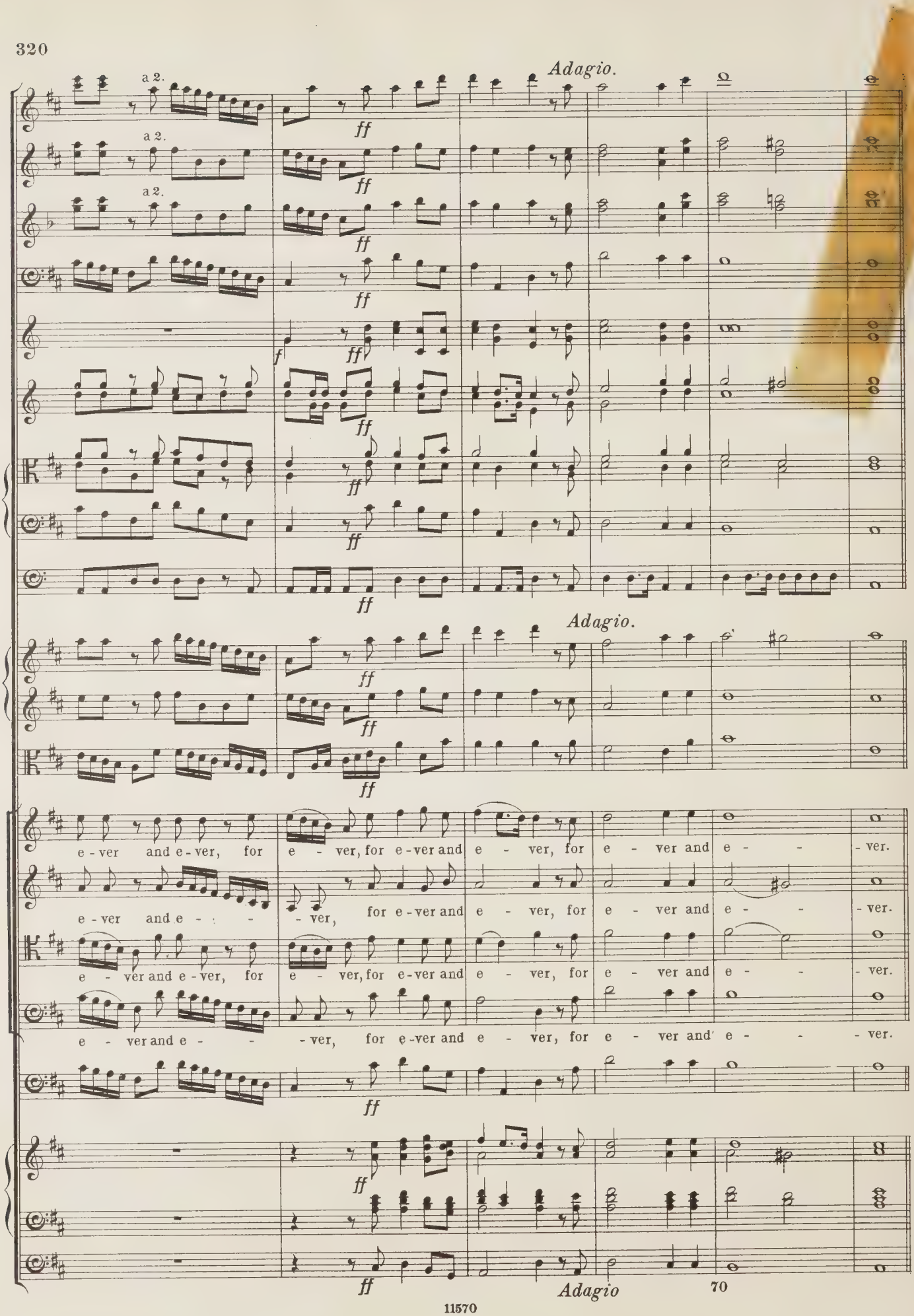

Him, glo - - ry be unto Him, that
- ry be un-to Him that sitteth up-on the Throne,
honour, glory and pow'r, be un-to Him, and un - - to the Lamb,
f
that sit-teth up-on the Throne,
f

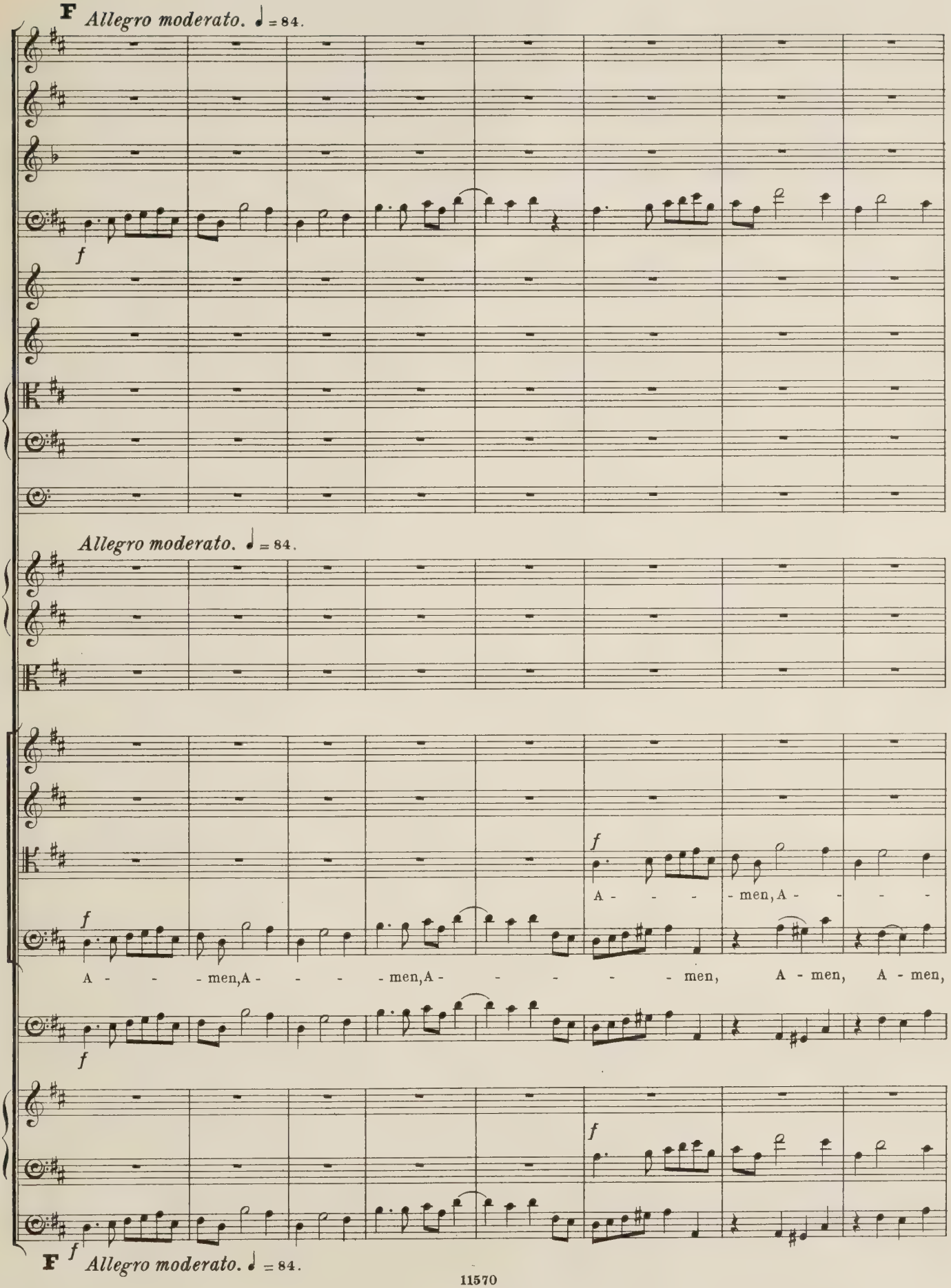

sit-teth upon the Throne, that sit-teth up-on the Throne, for e-ver and e - - ver, and un -
that sit-teth up-on the Throne, for e - ver and e - - ver, and un -
Blessing and honour, glory and pow'r, be un-to Him, blessing and honour, glory and
and un - - to the Lamb, for e - ver and e - - ver, blessing and honour, glory and

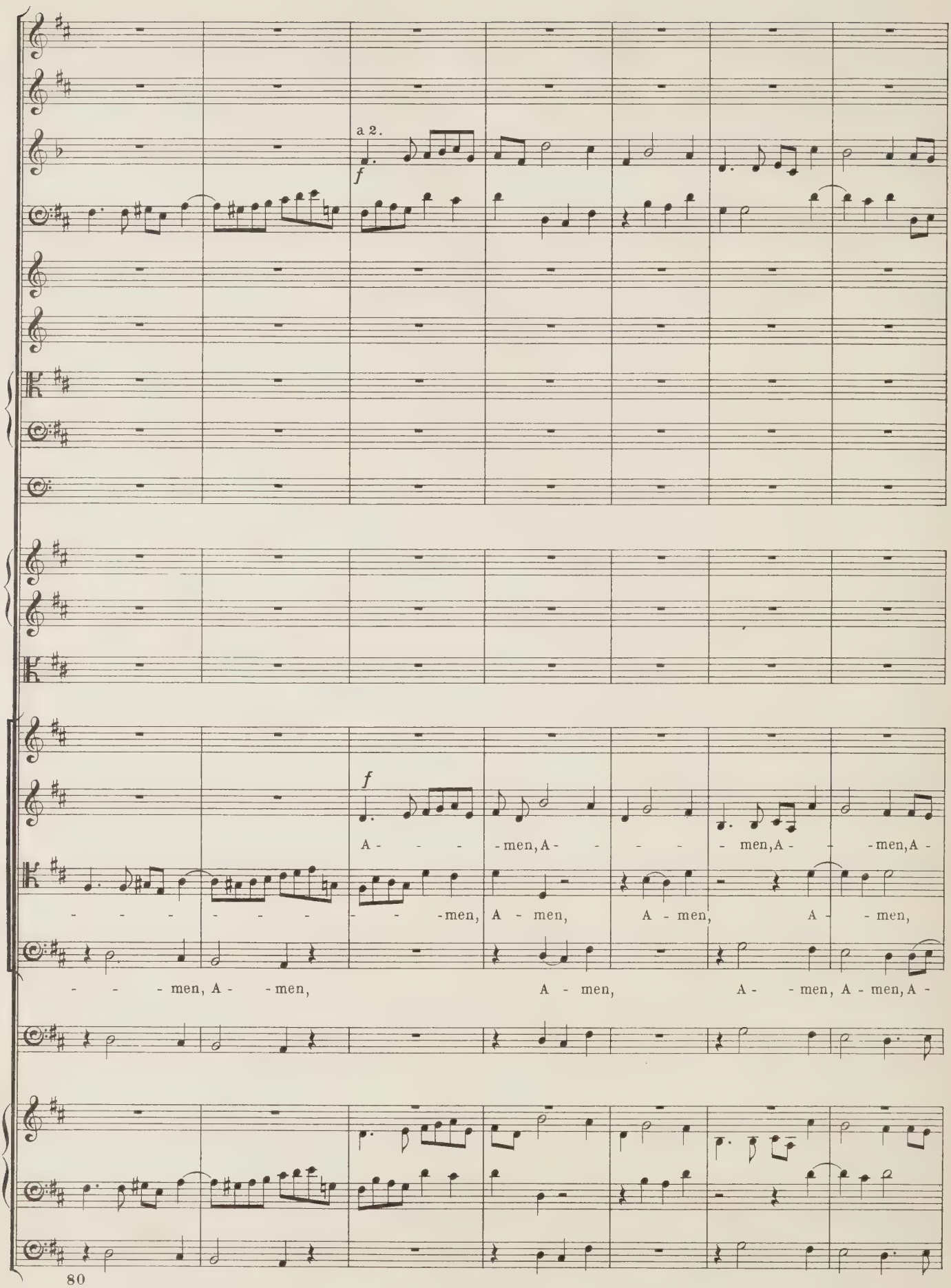

D
ff
a 2.
to the Lamb, for e - - ver, blessing and honour, glory and pow'r, be unto Him, be un-to Him,
to the Lamb, for e - ver, blessing and honour, glory and pow'r, be unto Him, be un-to Him, blessing and
pow'r, be un - to Him, for e - - ver, blessing and honour, glory and pow'r, be unto Him, be un-to Him, blessing and
pow'r, be un - to Him, for e - - ver, blessing and
50
D

a 2.
ff
blessing, honour, glo-ry and power, be un-to
honour, glory and pow'r, be un-to Him, be un-to Him,

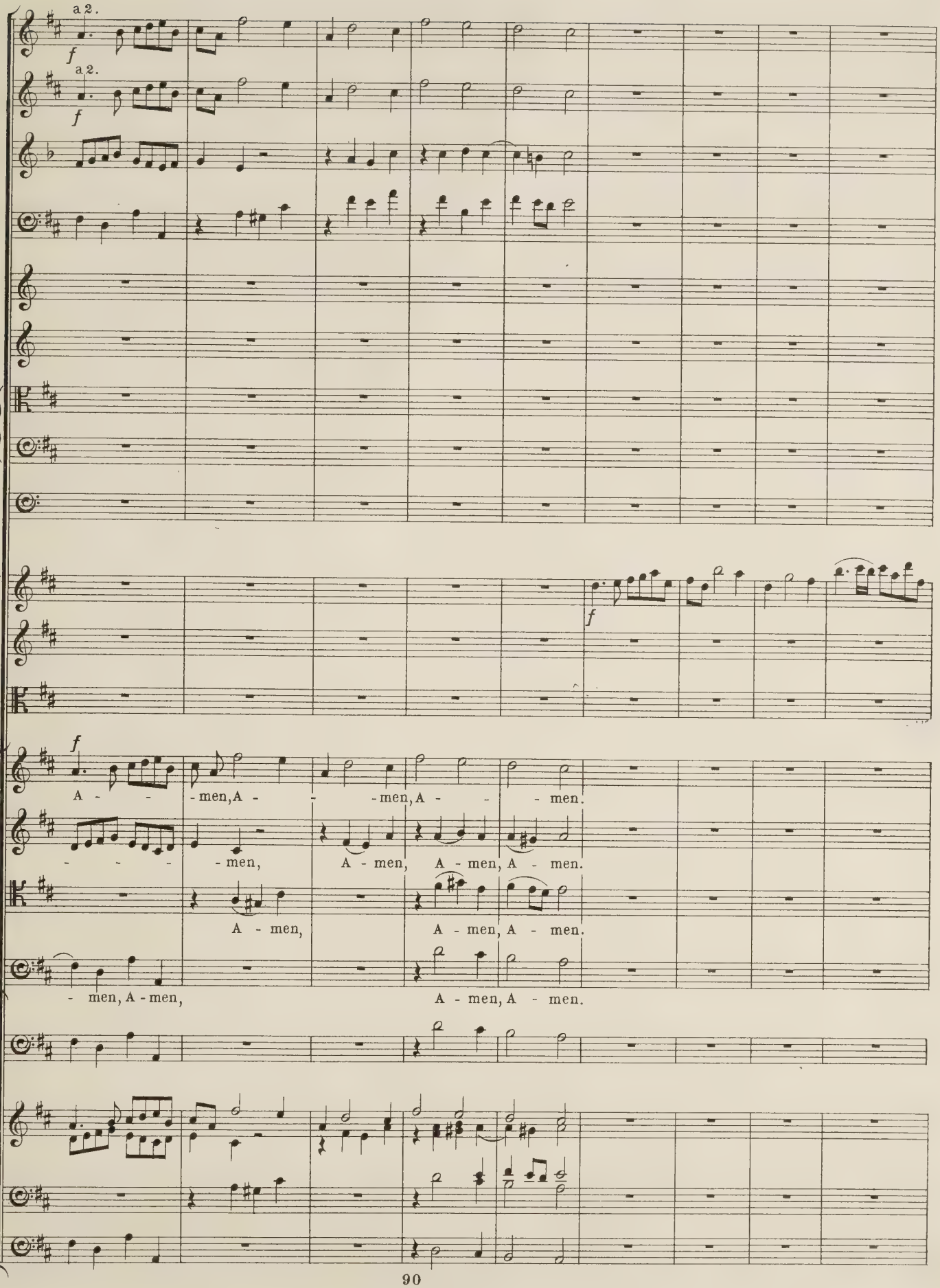
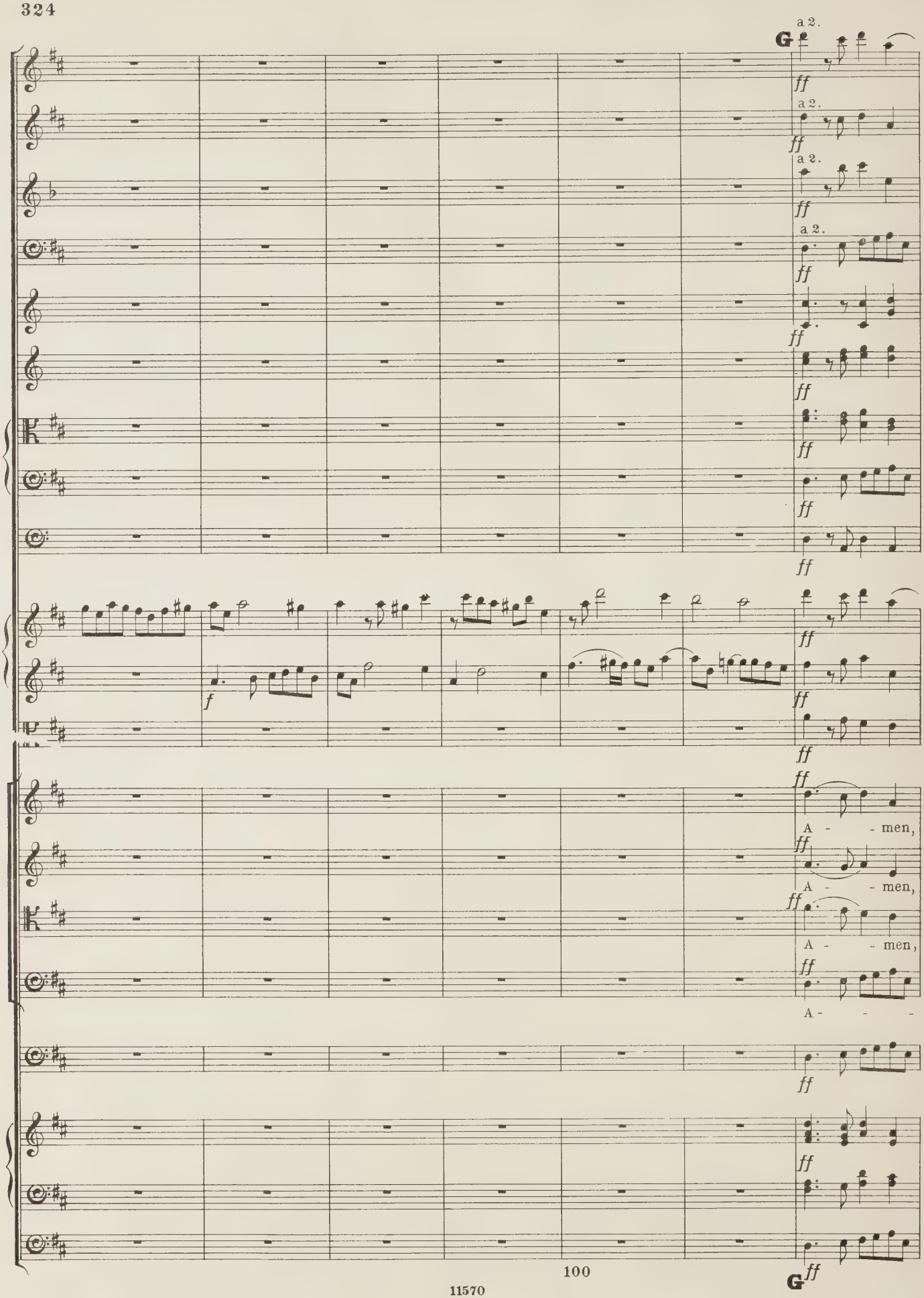

E
a 2.
a 2.
Him, that sit-teth up-on the Throne, up - on the Throne, and un - to the Lamb,
Him, that sit-teth up-on the Throne, up - on the Throne, and un - to the Lamb, for e - ver, for
Him, that sit-teth up-on the Throne, and un - to the Lamb, for e - ver, for
Him, that sit-teth up-on the Throne, and un-to the Lamb un-to the Lamb, for
60
E

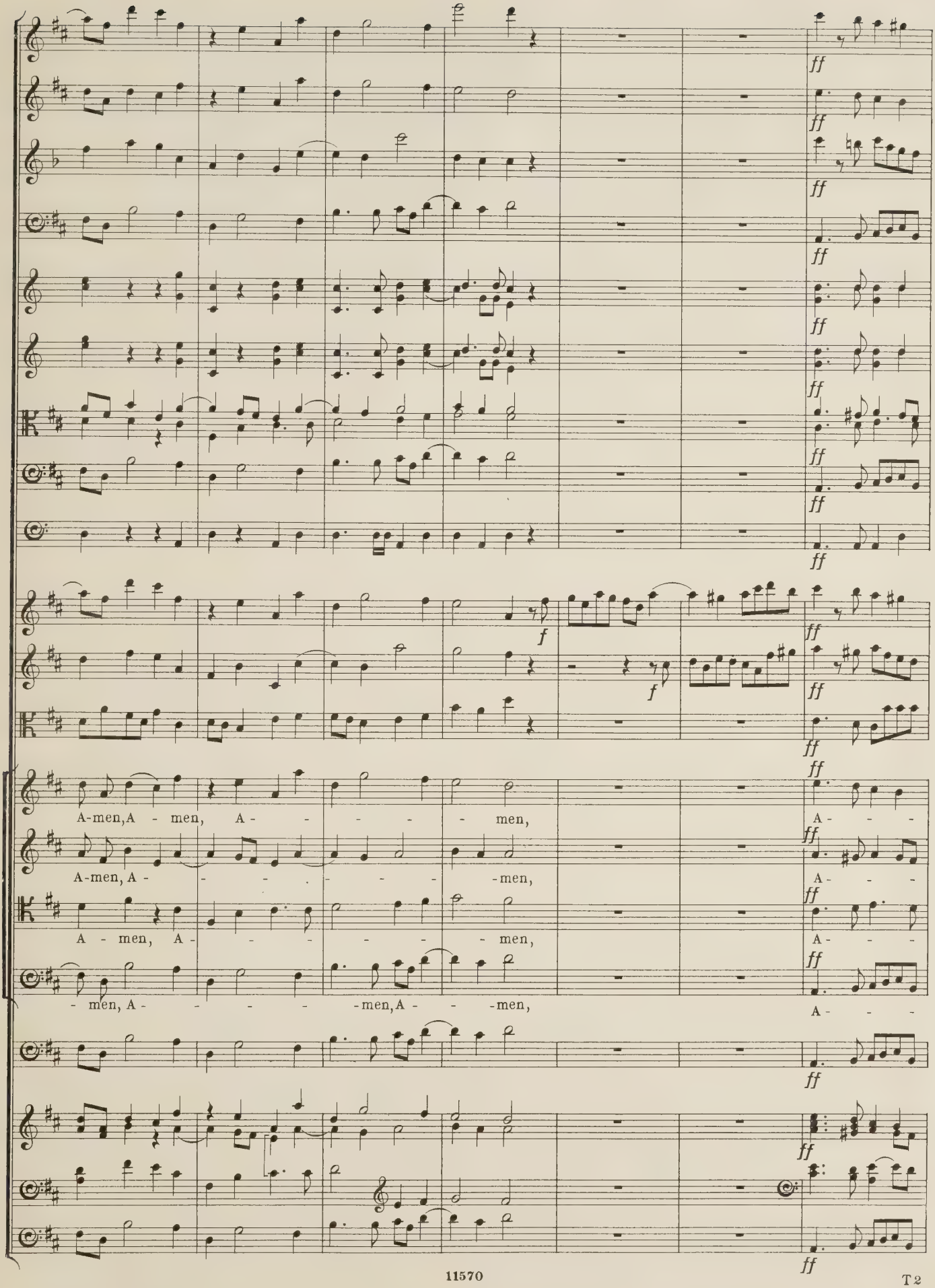

f
f
for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

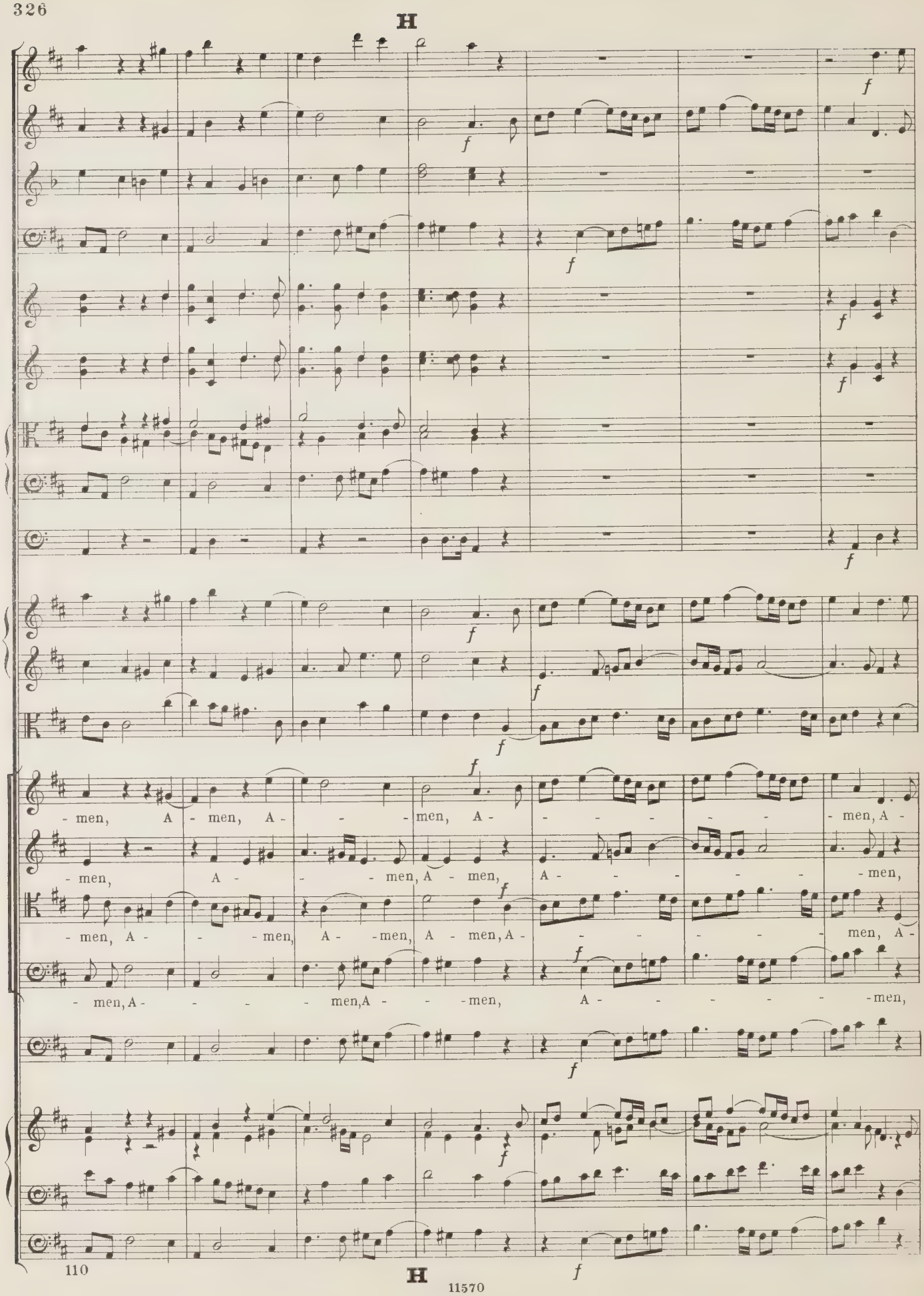

Adagio.
a 2.
a 2.
a 2.
ff
f
Adagio.
e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - - - ver.
e - ver and e - - - ver, for e - ver and e - ver, for e - ver and e - - - ver.
e - ver and e - ver, for e - ver, for e - ver and e - ver, for e - ver and e - - - ver.
e - ver and e - - - ver, for e - ver and e - ver, for e - ver and e - - - ver.
Adagio
70

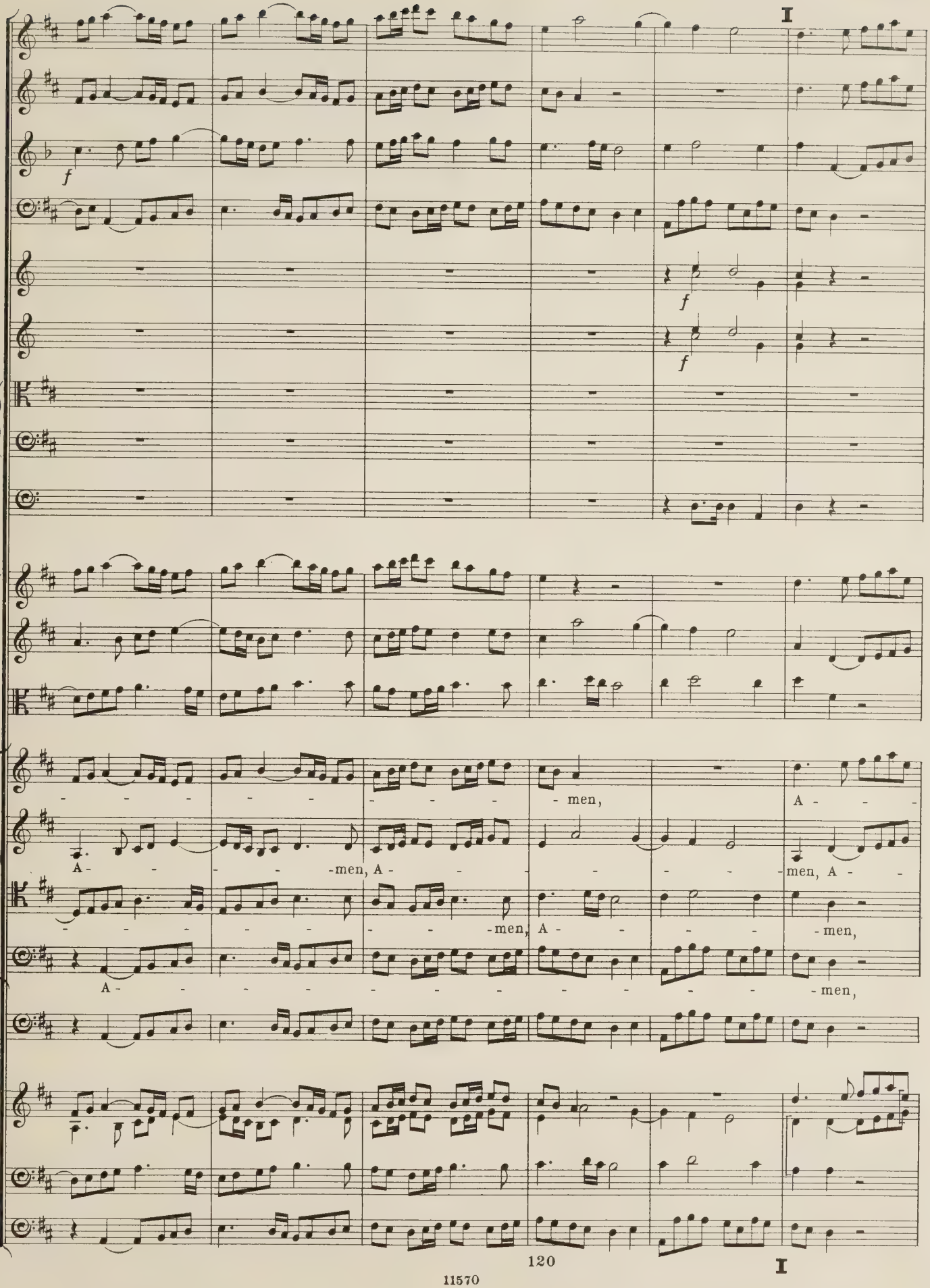

F Allegro moderato. ♩ = 84.
f
Allegro moderato. ♩ = 84.
f
A - - - men, A - - - men, A - - - - men, A - men, A - men,
f
f
F Allegro moderato. ♩ = 84.

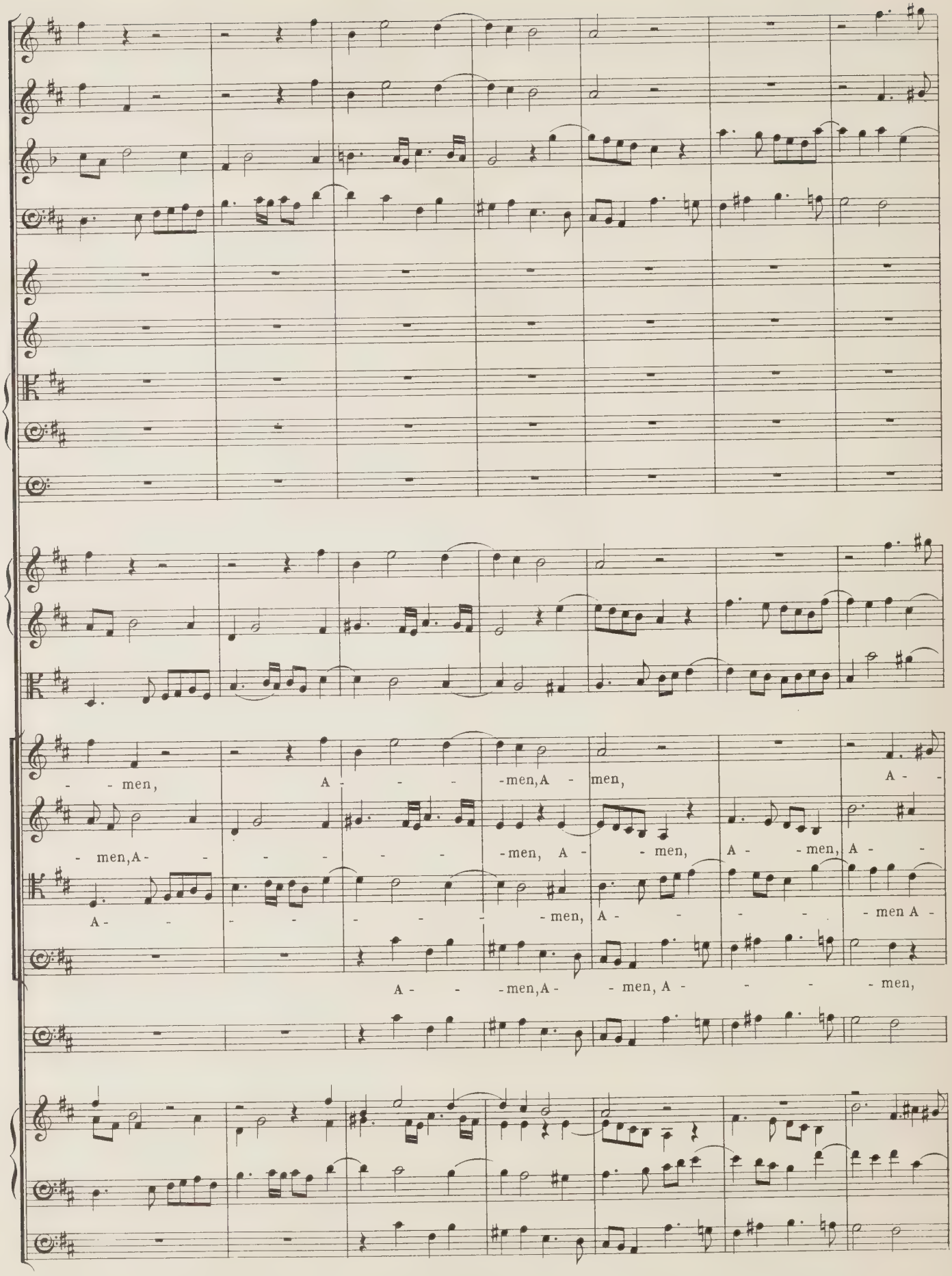

a 2.
f
f
A - - - - men, A - - - - - men, A - - men, A -
- - - - - - - - - men, A - men, A - men, A - men,
- - - men, A - - men, A - men, A - - men, A - men, A -
80

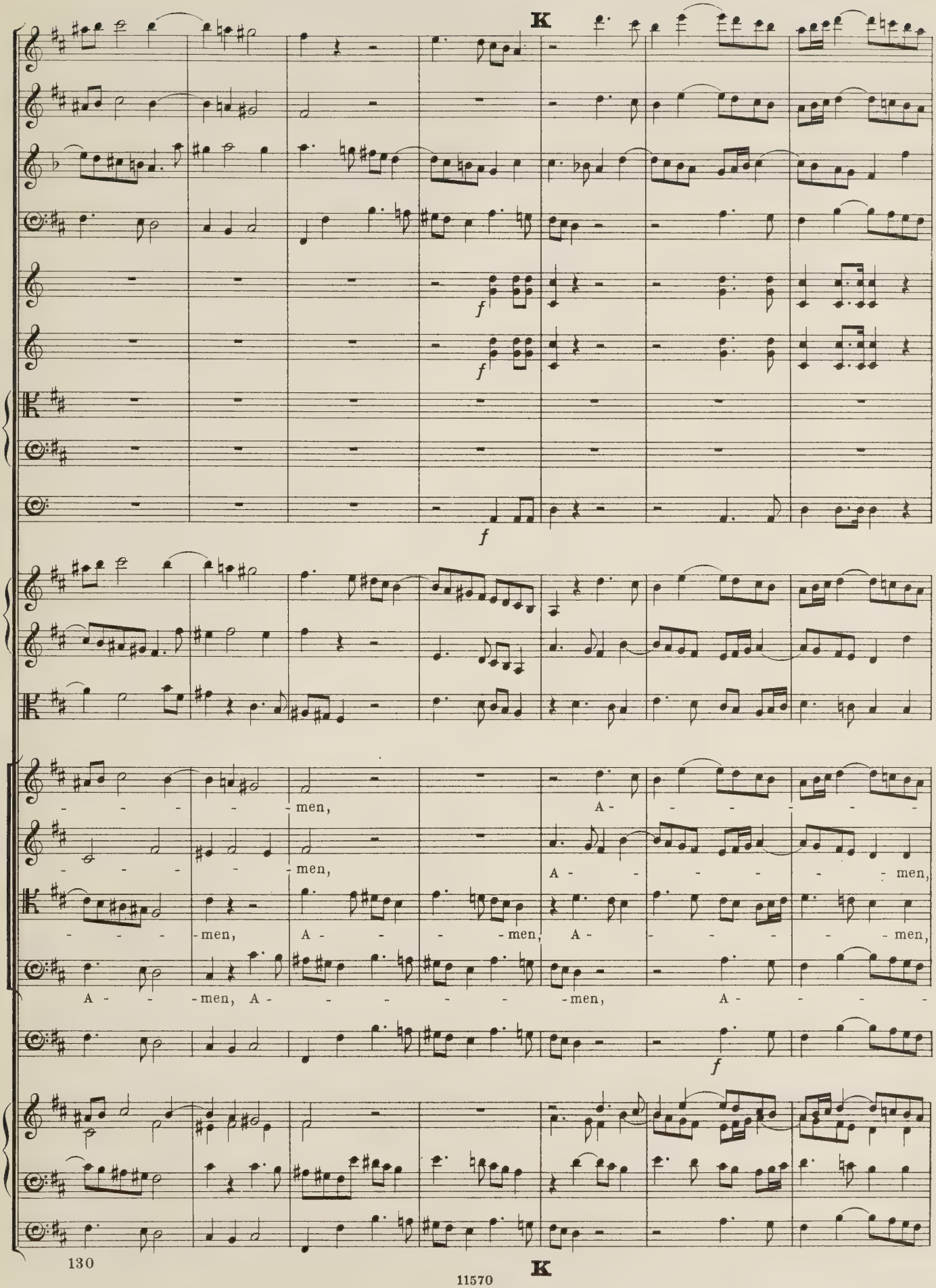

a 2.
f
a 2.
f
f
f
A - - - men, A - - - men, A - - - men.
- - - - men, A - men, A - men, A - men.
A - men, A - men, A - men.
- men, A - men, A - men, A - men.

G
a 2.
ff
f
A - - men,
A - - men,
A - - men,
A - - -
100
G
ff

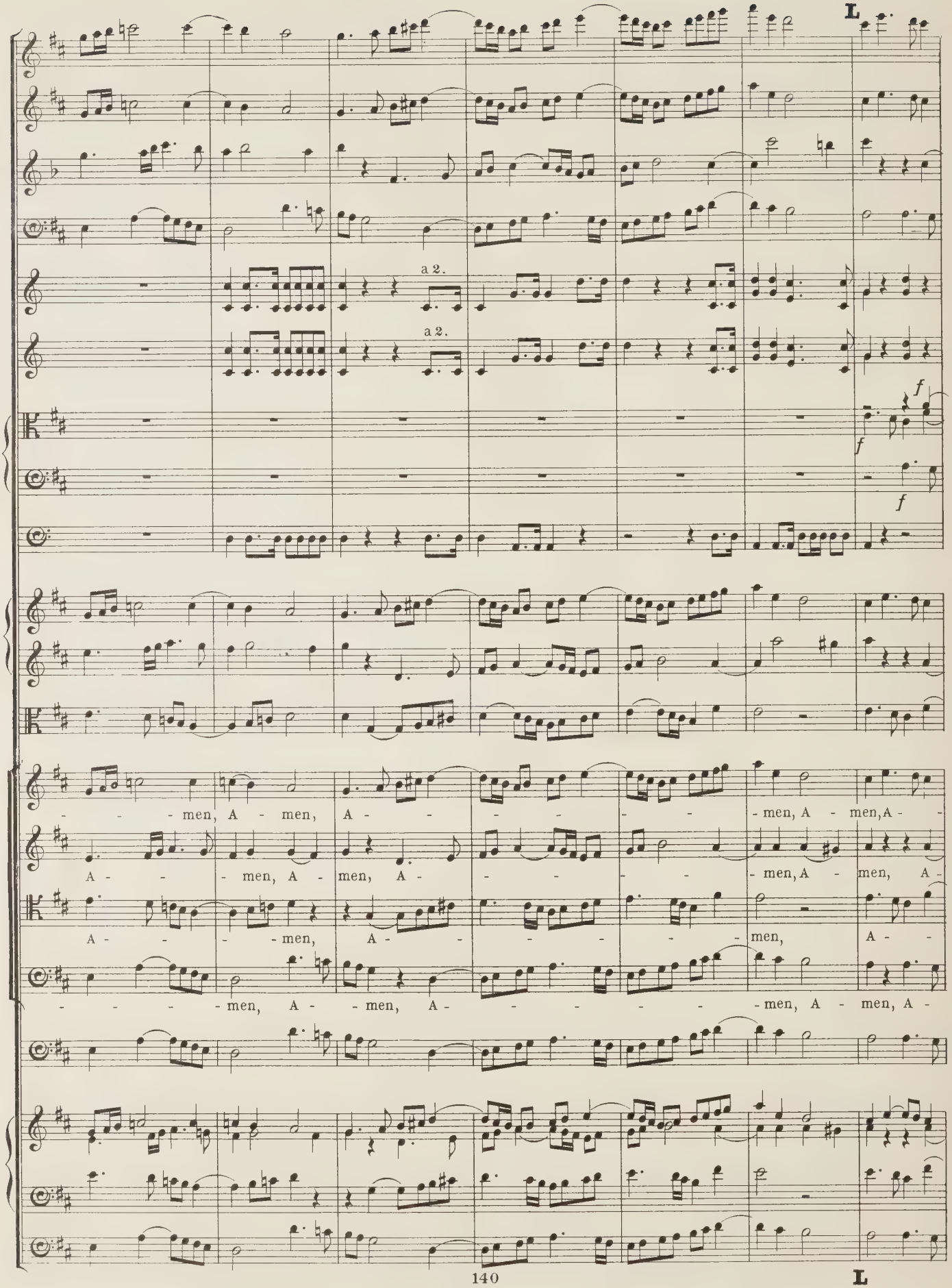

A-men, A - men, A - - - - - men,
A-men, A - - - - - - - men,
A - men, A - - - - - - men,
- men, A - - - - - men, A - - men,

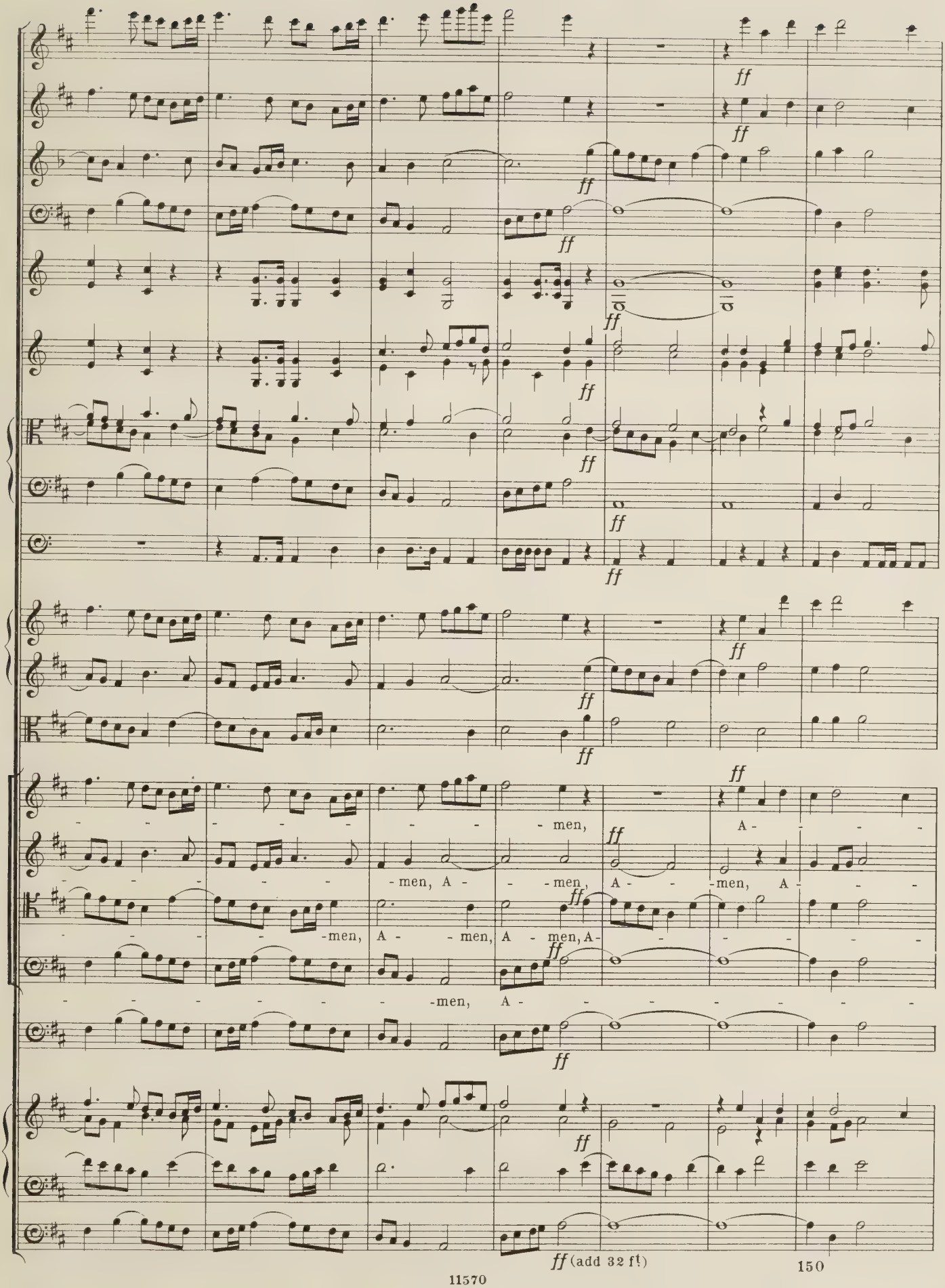

H
men, A - men, A - - - men, A - - - - - men, A -
men, A - - - men, A - men, A - - - - - men,
men, A - - - men, A - men, A - men, A - - - - - men, A -
men, A - - - - men, A - - - men, A - - - - - men,
110
H
11570

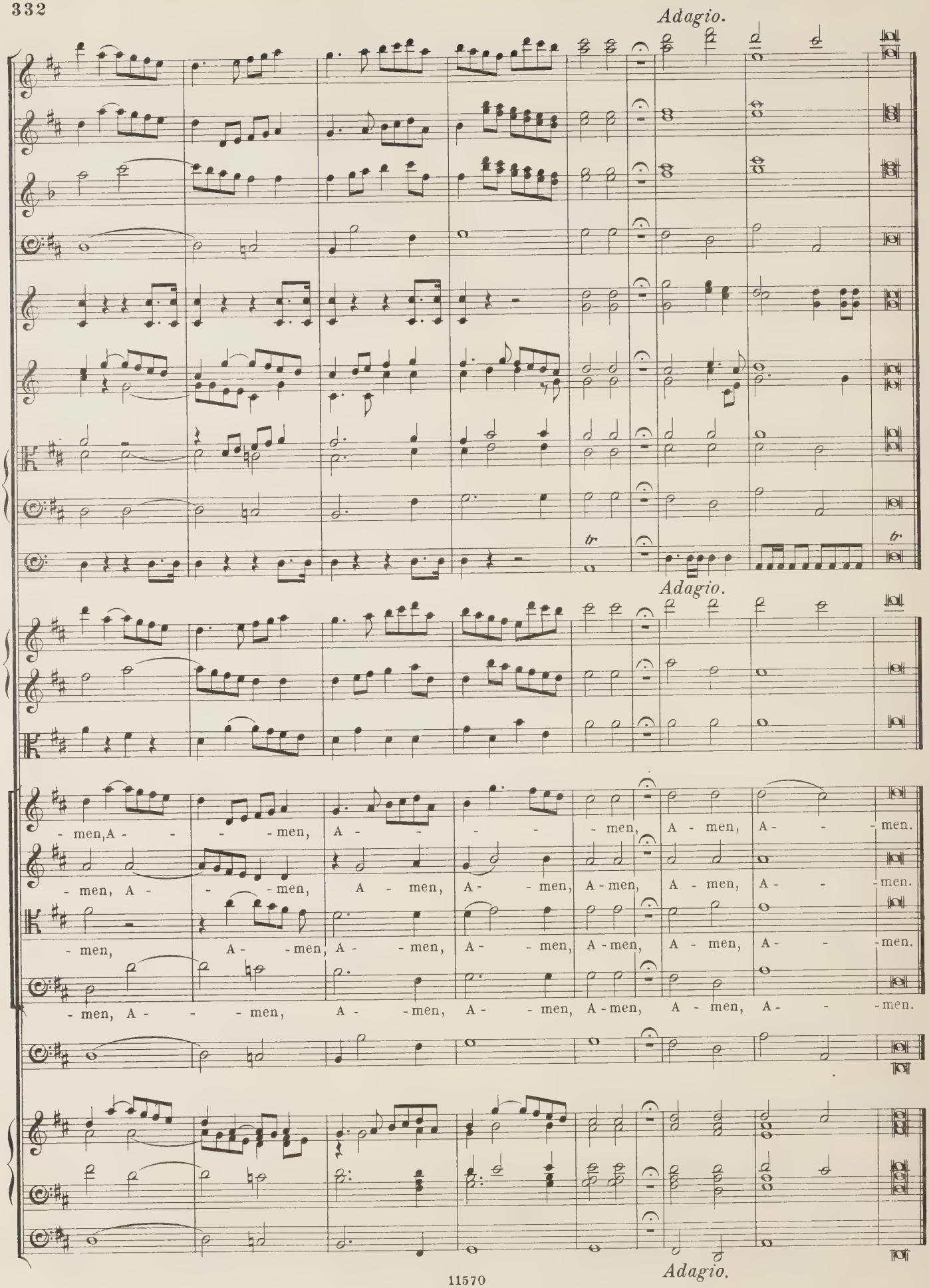

I
f
f
f
men,
A - - - -
A - - - - - men, A - - - - - - - - men, A - - -
- - - - - - men, A - - - - - men,
A - - - - - - - - - - - - men,
I


- - men, A - - - -men, A - men, A -
- men, A - - - - - - -men, A - - men, A - - men, A - -
A - - - - - - - - - men, A - - - - - men A -
A - - - men, A - - men, A - - - - - men,

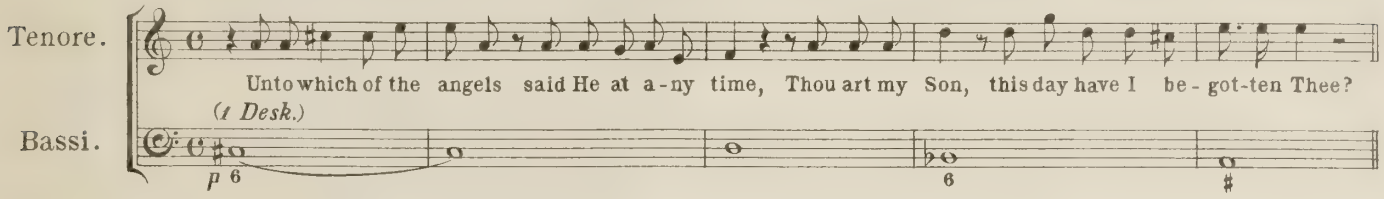

K
f
men,
A -
men,
A -
men,
men,
A -
men,
A -
men,
A -
men,
A -
men,
A -
men,
f
130
K


a 2.
a 2.
f
f
f
men, A - men, A - - - - - men, A - men, A -
A - - - men, A - men, A - - - - - men, A - men, A -
A - - - - men, A - - - - - - men, A -
- - - - men, A - men, A - - - - - men, A - men, A -

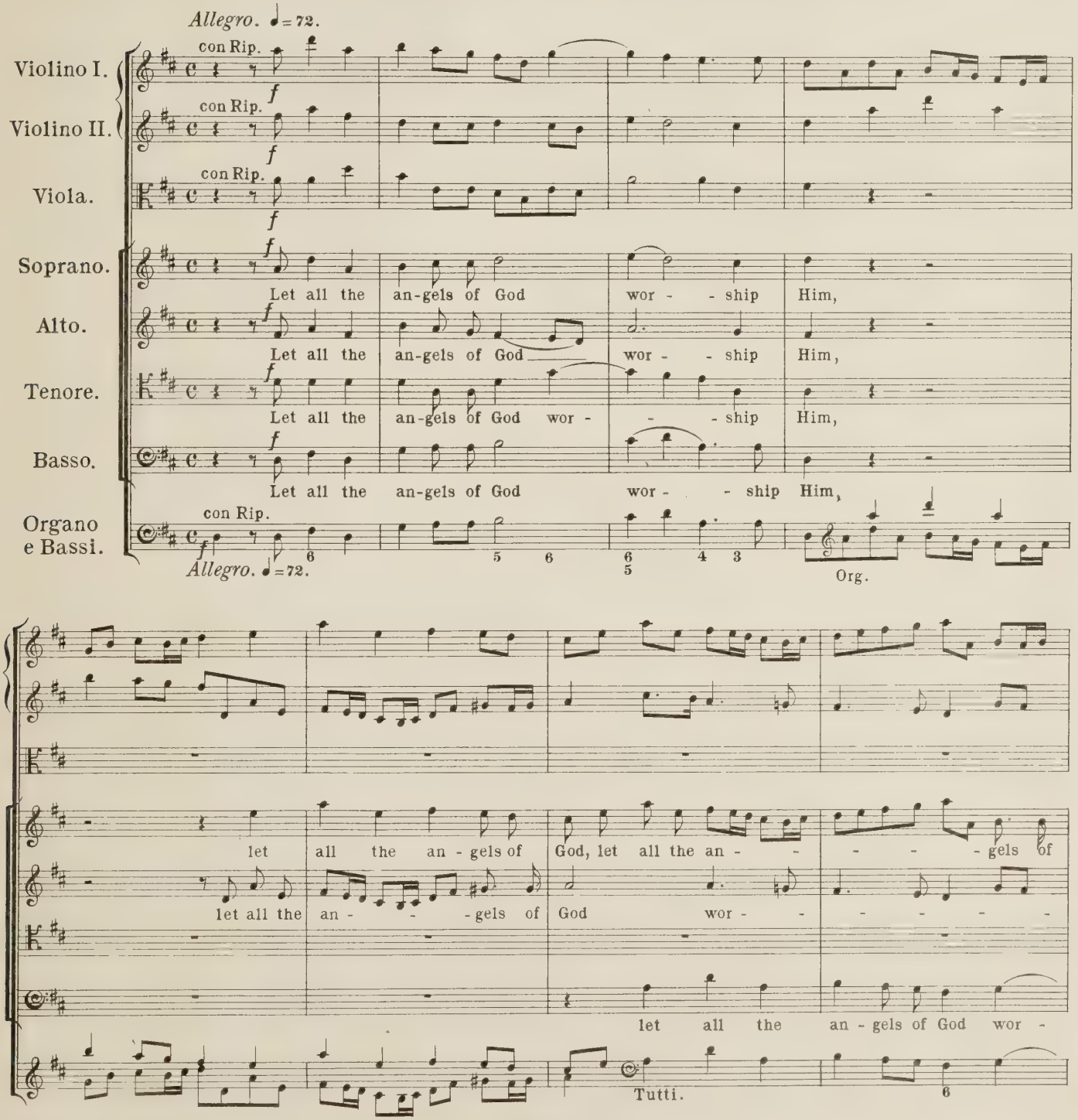

ff
men,
A - men,
A - men,
A -

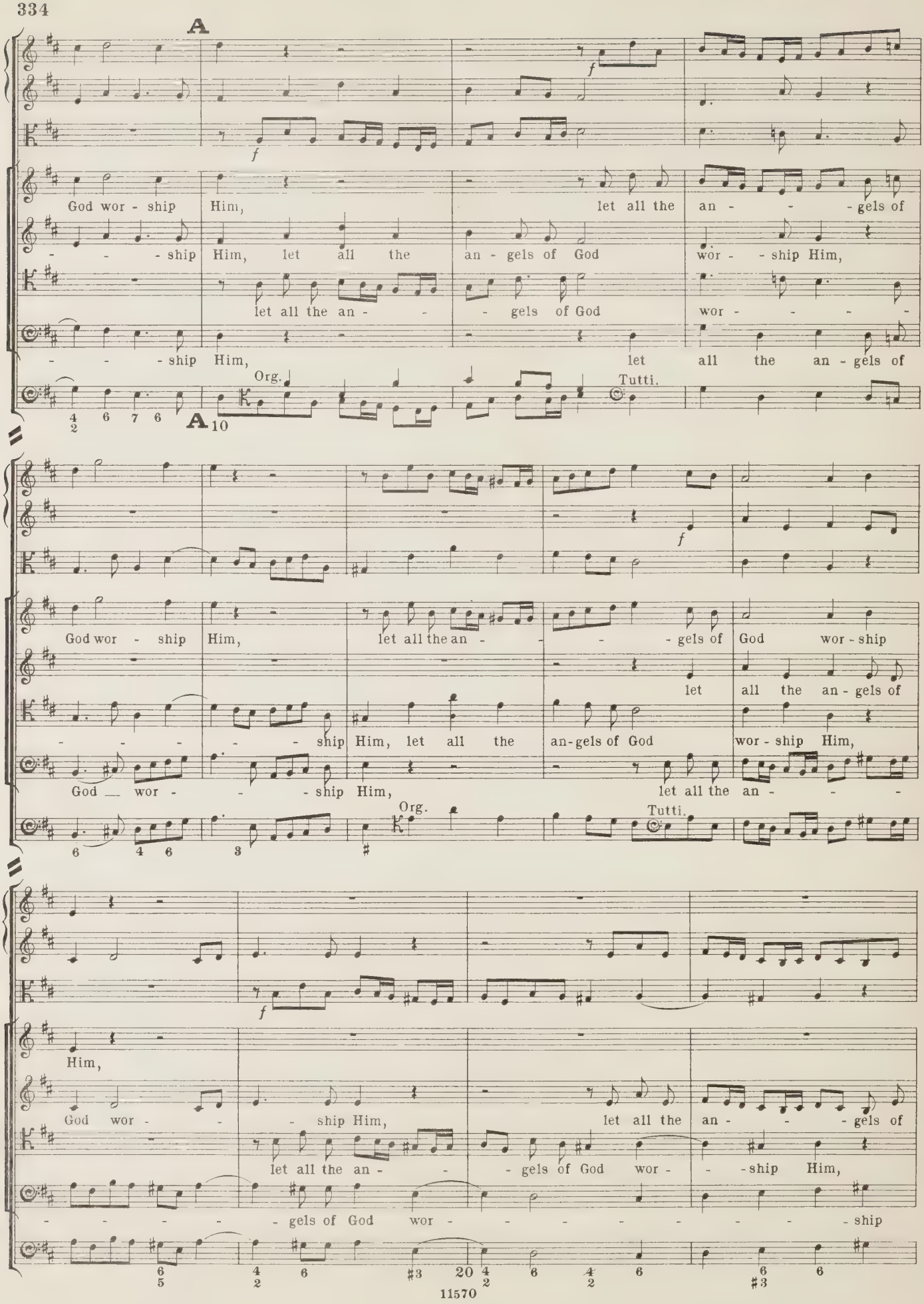

Adagio.
tr
tr
Adagio.
- men, A - - - - men, A - - - - men, A - men, A - - men.
- men, A - - - men, A - men, A - men, A - men, A-men, A - men, A - - men.
- men, A - men, A - men, A - men, A-men, A - men, A - - men.
- men, A - - - men, A - men, A - men, A-men, A - men, A - - men.
Adagio.

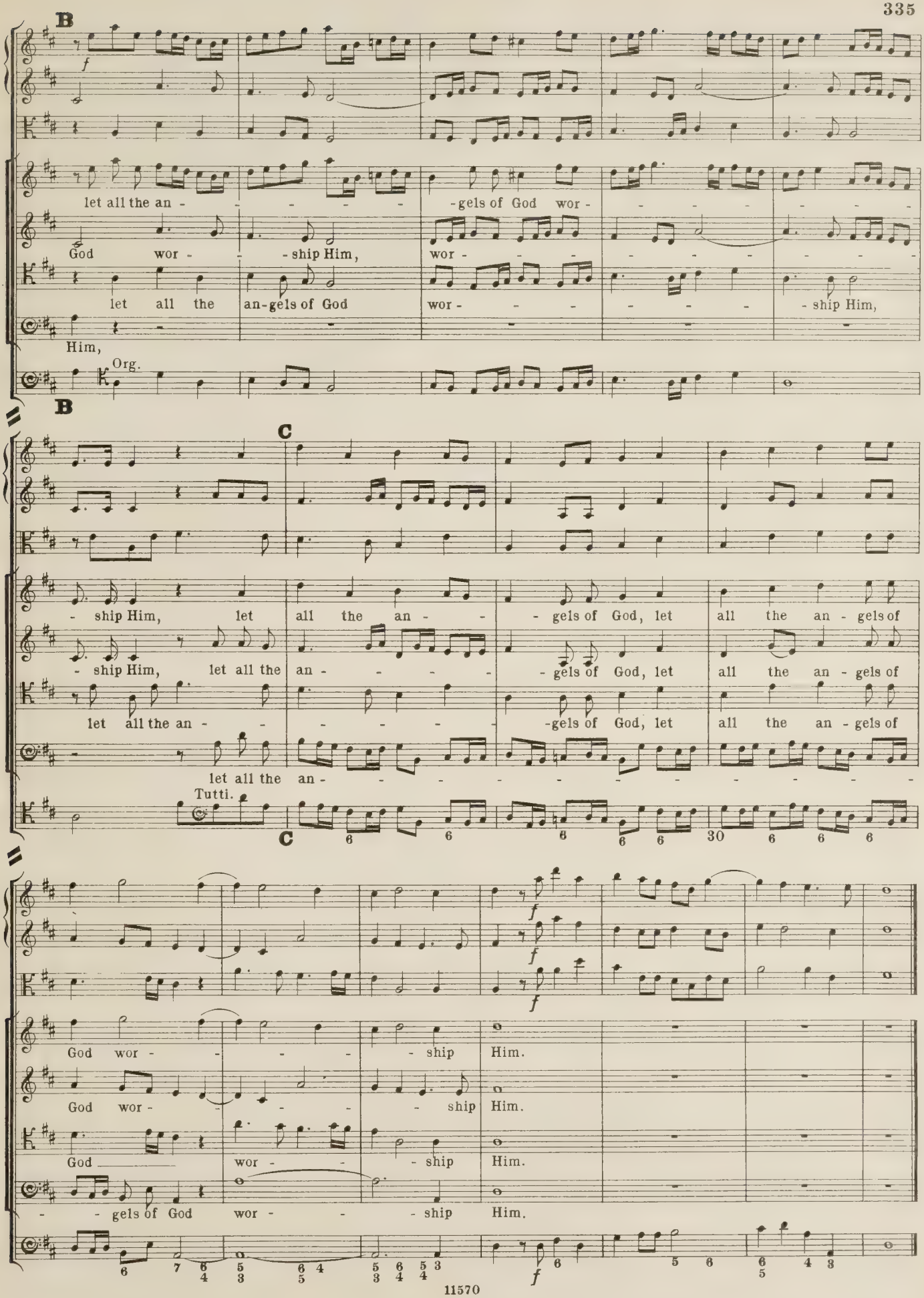
No. 34. RECIT. UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.



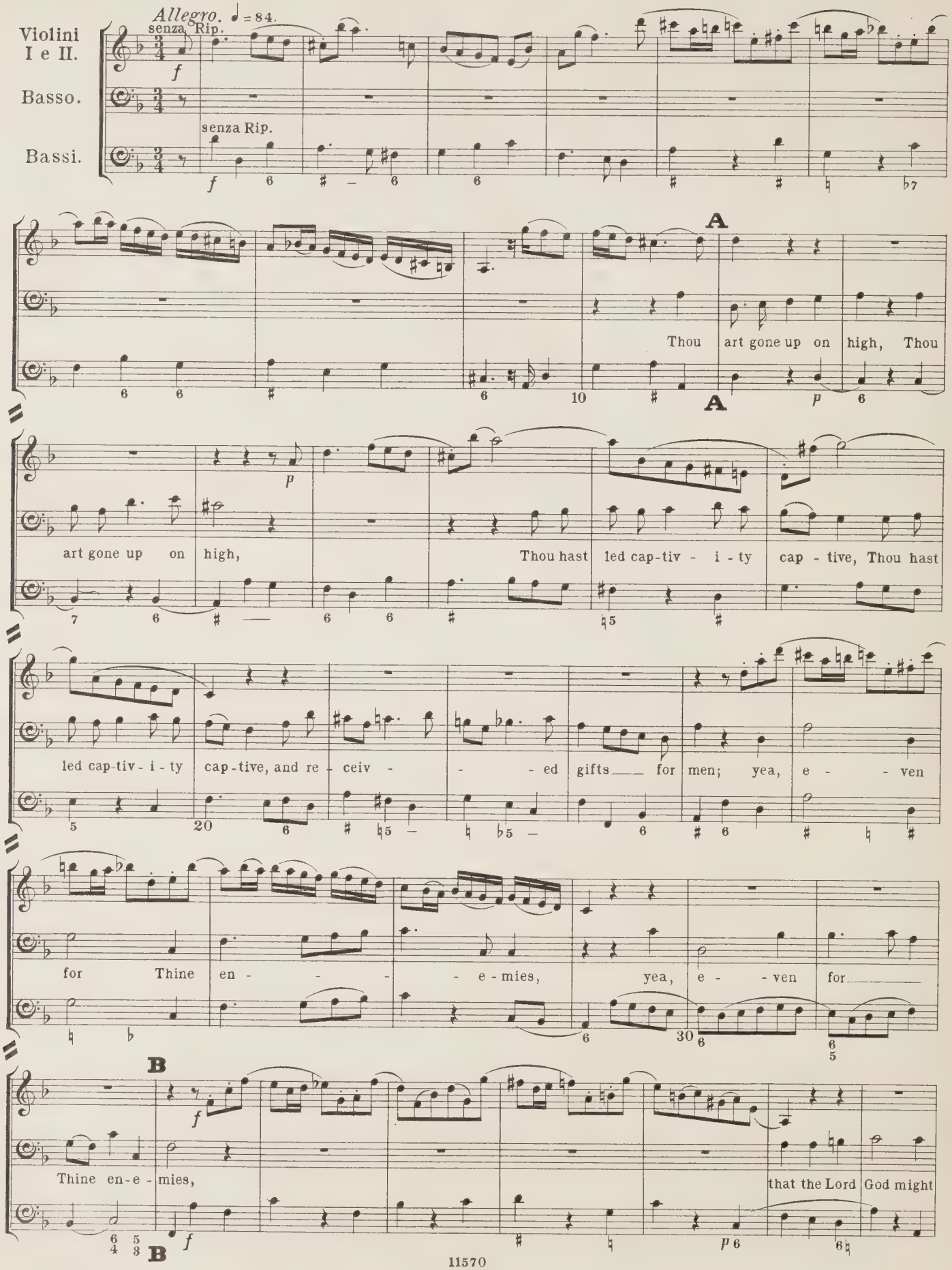
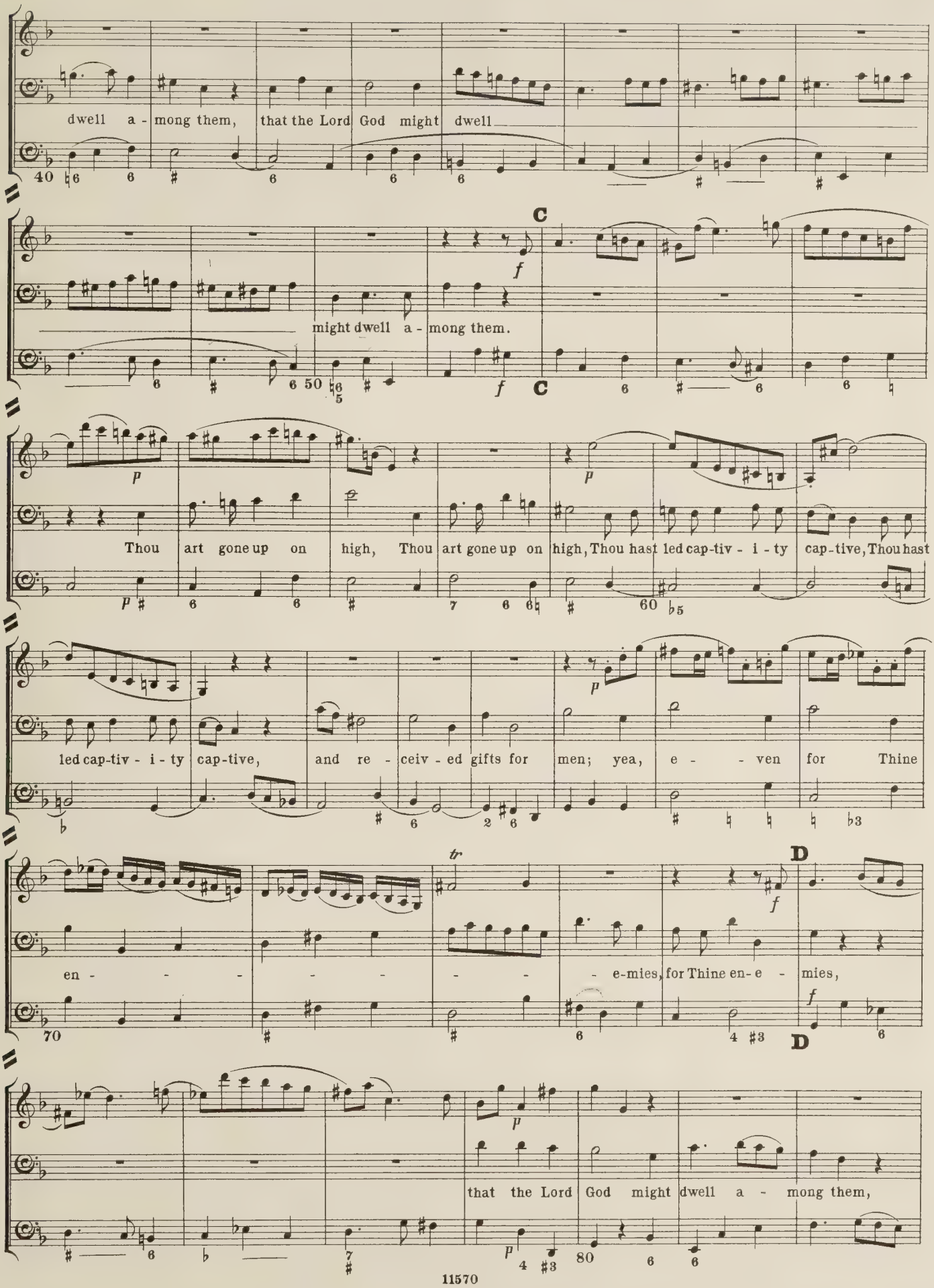
No. 35. CHORUS. LET ALL THE ANGELS OF GOD WORSHIP HIM.

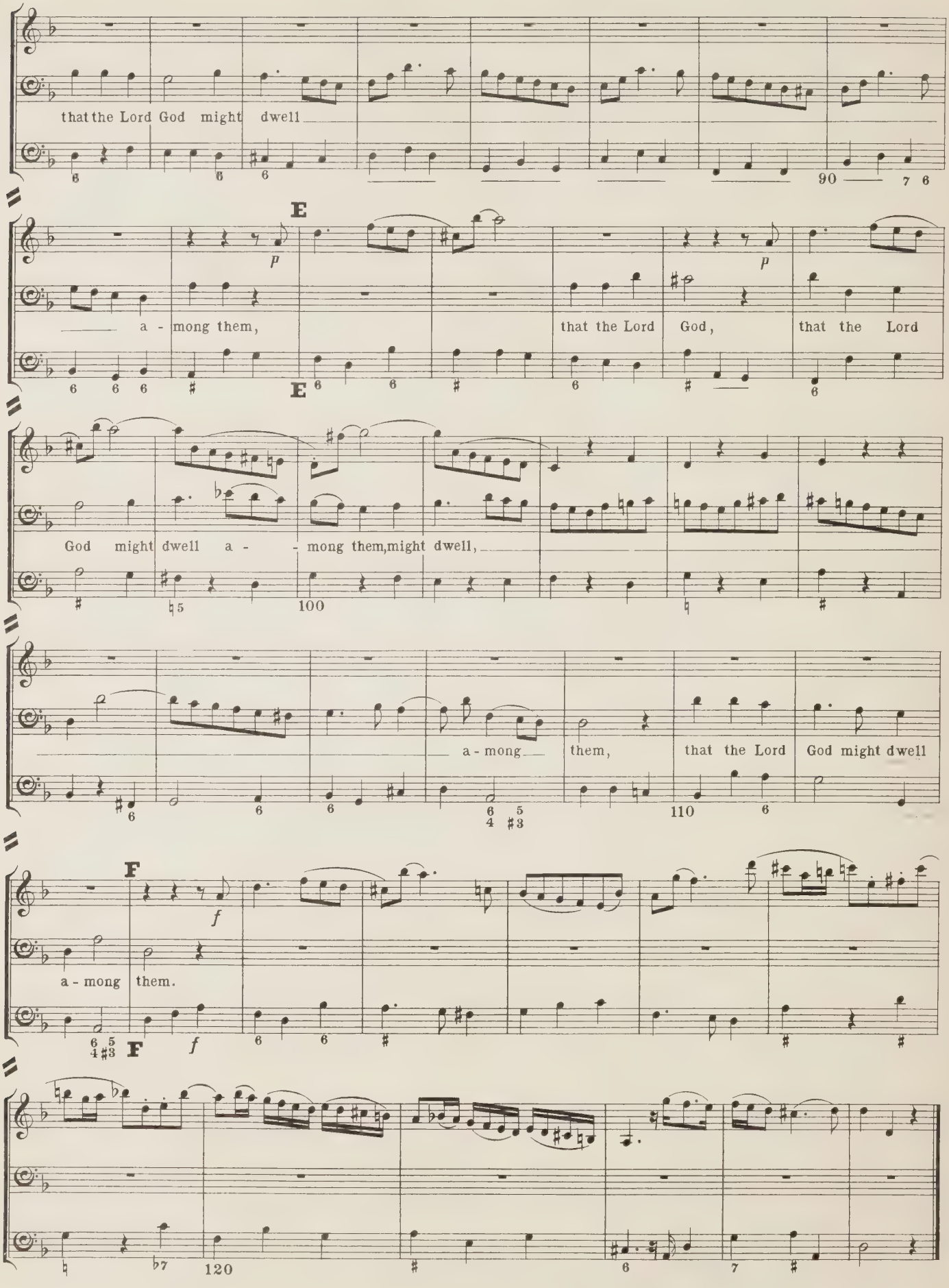

Allegro. ♩=72.
Violino I.
Violino II.
Viola.
Soprano.
Let all the an-gels of God wor - - ship Him,
Alto.
Let all the an-gels of God wor - - ship Him,
Tenore.
Let all the an-gels of God wor - - - ship Him,
Basso.
Let all the an-gels of God wor - - ship Him,
Organo e Bassi.
con Rip.
Org.
let all the an - gels of God, let all the an - - - - - gels of
let all the an - - - gels of God wor - - - - - -
let all the an - gels of God wor -
Tutti.


A
f
f
God wor - ship Him, let all the an - - - gels of
- - - ship Him, let all the an - gels of God wor - - ship Him,
let all the an - - - gels of God wor - - - - -
- - - ship Him, let all the an - gels of
Org.
Tutti.
A 10
f
God wor - ship Him, let all the an - - - gels of God wor - ship
let all the an - gels of
- - - - - ship Him, let all the an-gels of God wor - ship Him,
God __ wor - - - ship Him, let all the an - - -
Org.
Tutti.
f
Him,
God wor - - - ship Him, let all the an - - - gels of
let all the an - - - gels of God wor - - - ship Him,
- - - - - gels of God wor - - - - - - - - ship
20
11570

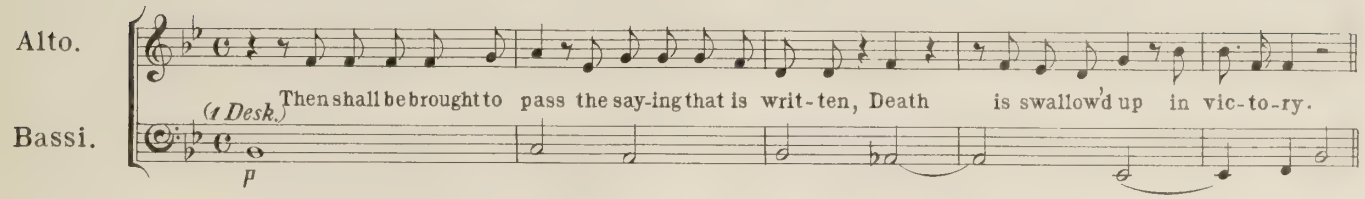

B
let all the an - - - - - - gels of God wor - - - - - - - -
God wor - - - ship Him, wor - - - - - - - - - -
let all the an-gels of God wor - - - - - - ship Him,
Him,
Org.
B
C
- ship Him, let all the an - - - gels of God, let all the an - gels of
- ship Him, let all the an - - - - gels of God, let all the an - gels of
let all the an - - - - - - - gels of God, let all the an - gels of
let all the an - - - - - - - - - - - - - - -
Tutti.
C
God wor - - - - - - ship Him.
God wor - - - - - - ship Him.
God wor - - - ship Him.
- - gels of God wor - - - ship Him.

Nº 36. AIR. THOU ART GONE UP ON HIGH.

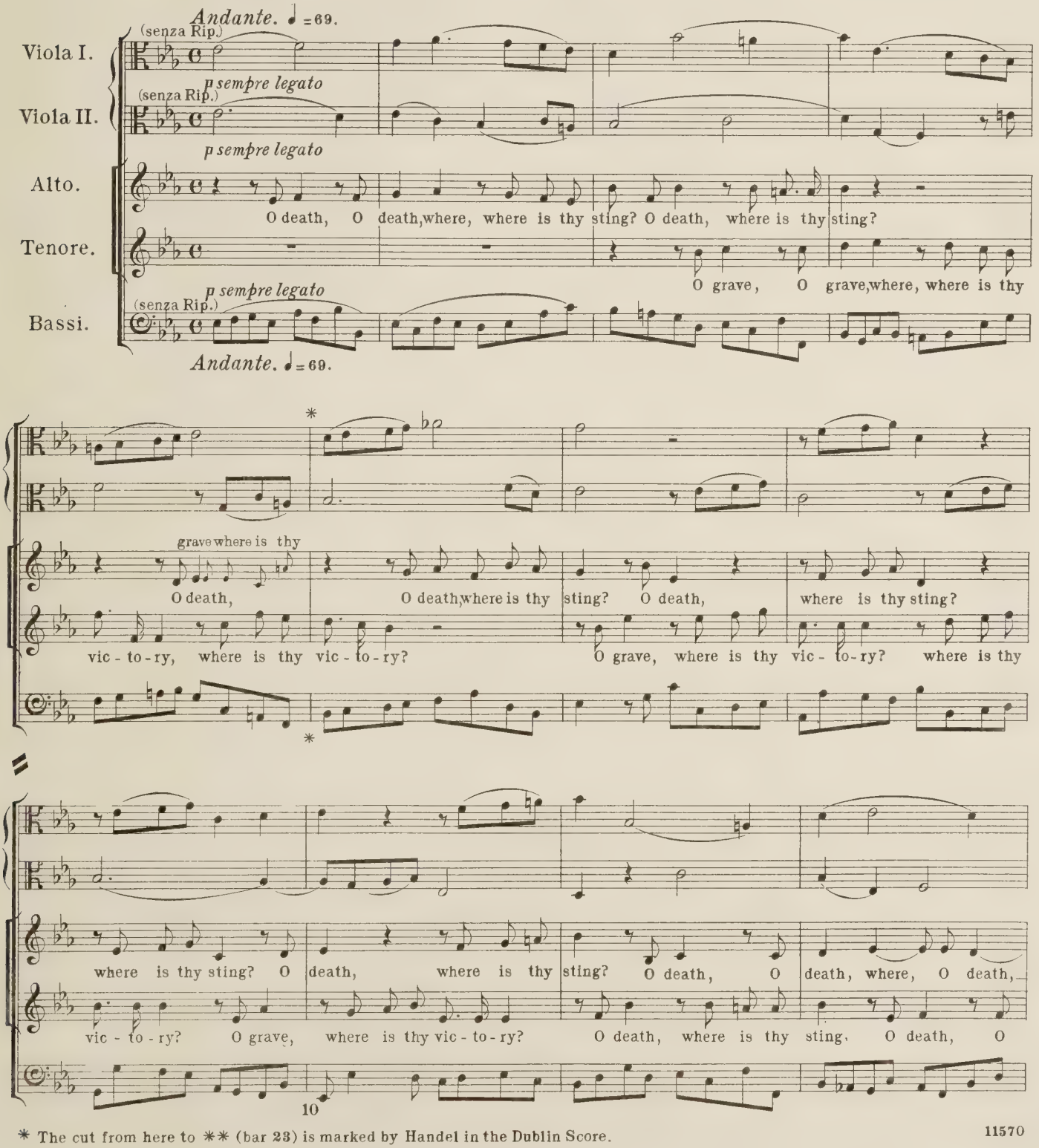

Allegro. ♩ = 84.
Violini I e II.
Basso.
Bassi.
senza Rip.
f
senza Rip.
f
A
Thou art gone up on high, Thou
A
p
art gone up on high,
Thou hast led cap-tiv - i - ty cap - tive, Thou hast
led cap-tiv - i - ty cap-tive, and re - ceiv - - - ed gifts for men; yea, e - - ven
for Thine en - - - - - e - mies, yea, e - - ven for
B
f
Thine en-e - mies,
that the Lord God might
B
f
p

dwell a - mong them, that the Lord God might dwell
might dwell a - mong them.
C
C
Thou art gone up on high, Thou art gone up on high, Thou hast led cap-tiv - i - ty cap-tive, Thou hast
led cap-tiv - i - ty cap-tive, and re - ceiv - ed gifts for men; yea, e - - ven for Thine
en - - - - - - - - e-mies, for Thine en-e - mies,
D
D
that the Lord God might dwell a - mong them,


that the Lord God might dwell
90
E
p
a - mong them,
that the Lord God,
that the Lord
God might dwell a - - mong them, might dwell,
100
a - mong
them,
that the Lord
God might dwell
110
F
f
a - mong them.
120

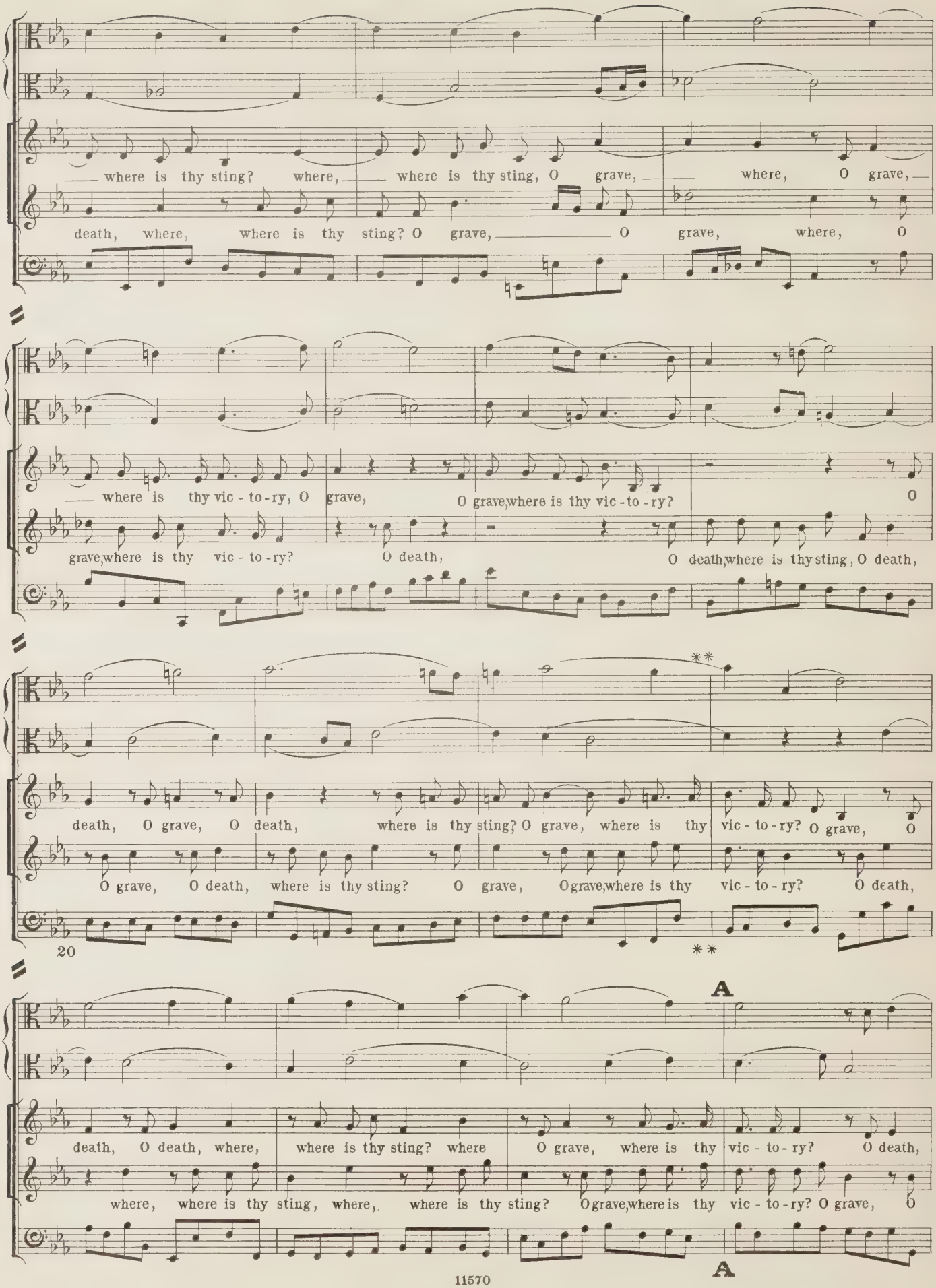
Nº 49. RECIT. THEN SHALL BE BROUGHT TO PASS.

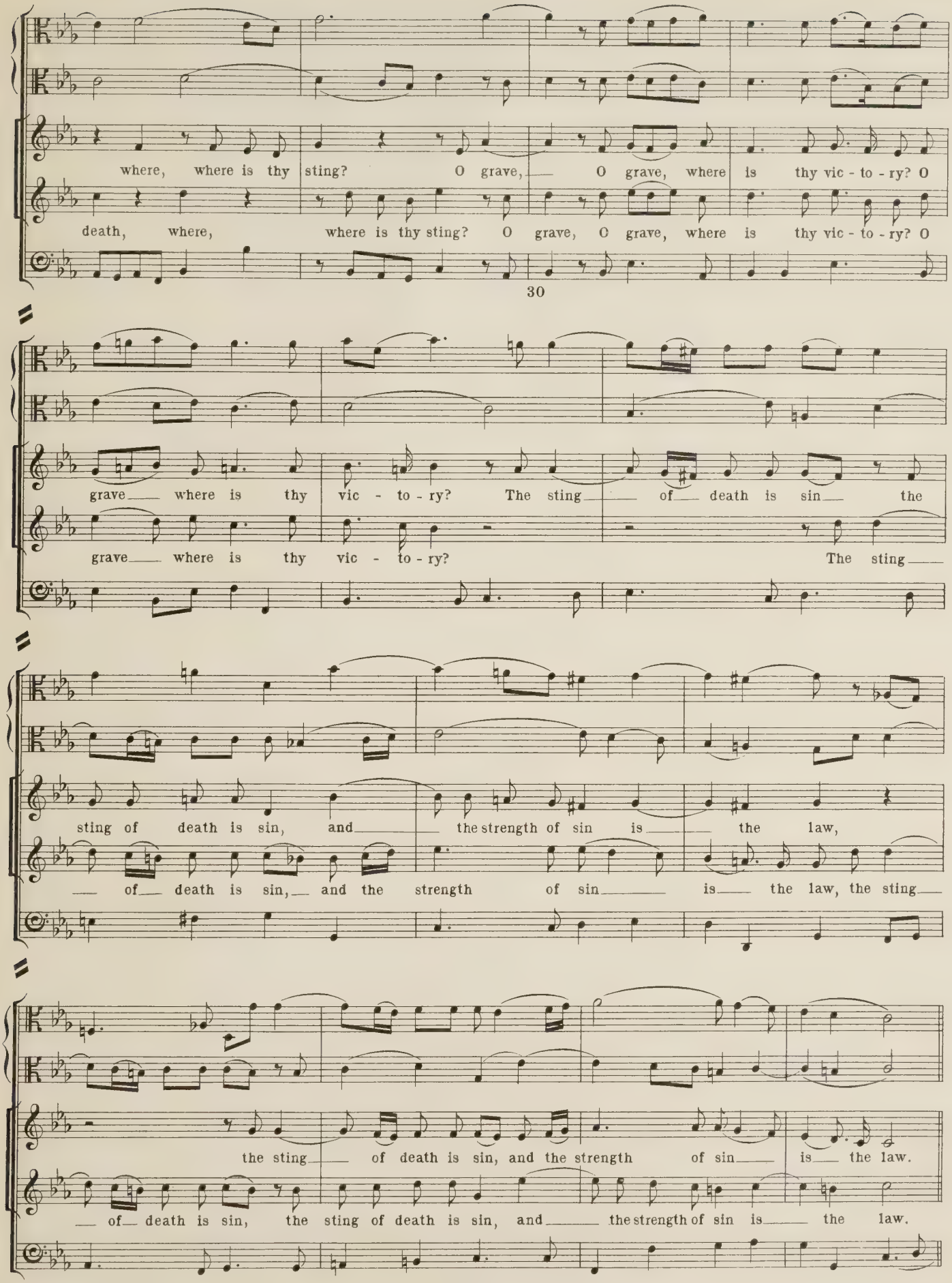


Nº 50. DUET. O DEATH, WHERE IS THY STING?

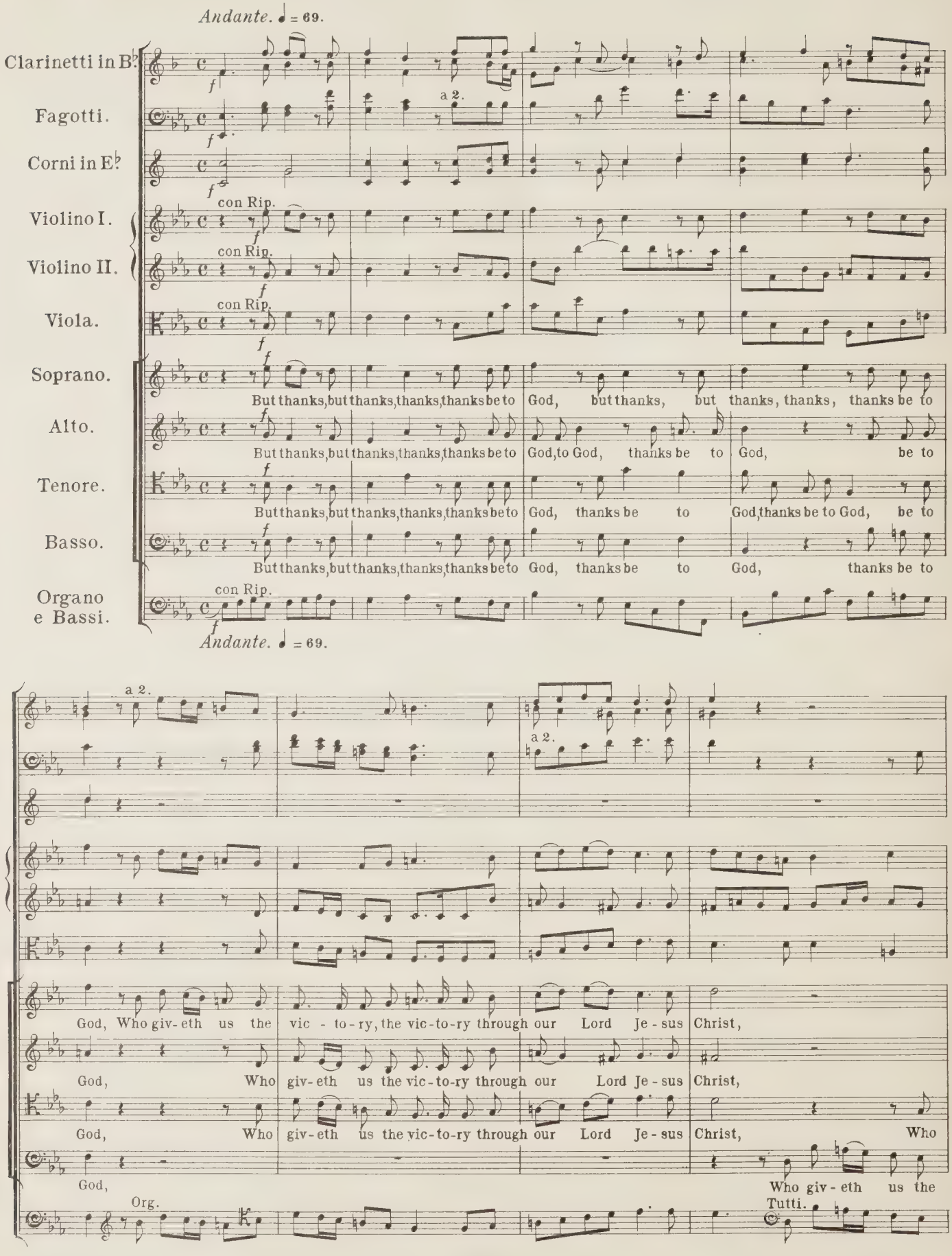

Andante. ♩ = 69.
(senza Rip.)
Viola I.
p sempre legato
(senza Rip.)
Viola II.
p sempre legato
Alto.
O death, O death, where, where is thy sting? O death, where is thy sting?
Tenore.
O grave, O grave, where, where is thy
p sempre legato
(senza Rip.)
Bassi.
Andante. ♩ = 69.
*
grave where is thy
O death, O death, where is thy sting? O death, where is thy sting?
vic - to - ry, where is thy vic - to - ry? O grave, where is thy vic - to - ry? where is thy
*
where is thy sting? O death, where is thy sting? O death, O death, where, O death,
vic - to - ry? O grave, where is thy vic - to - ry? O death, where is thy sting, O death, O

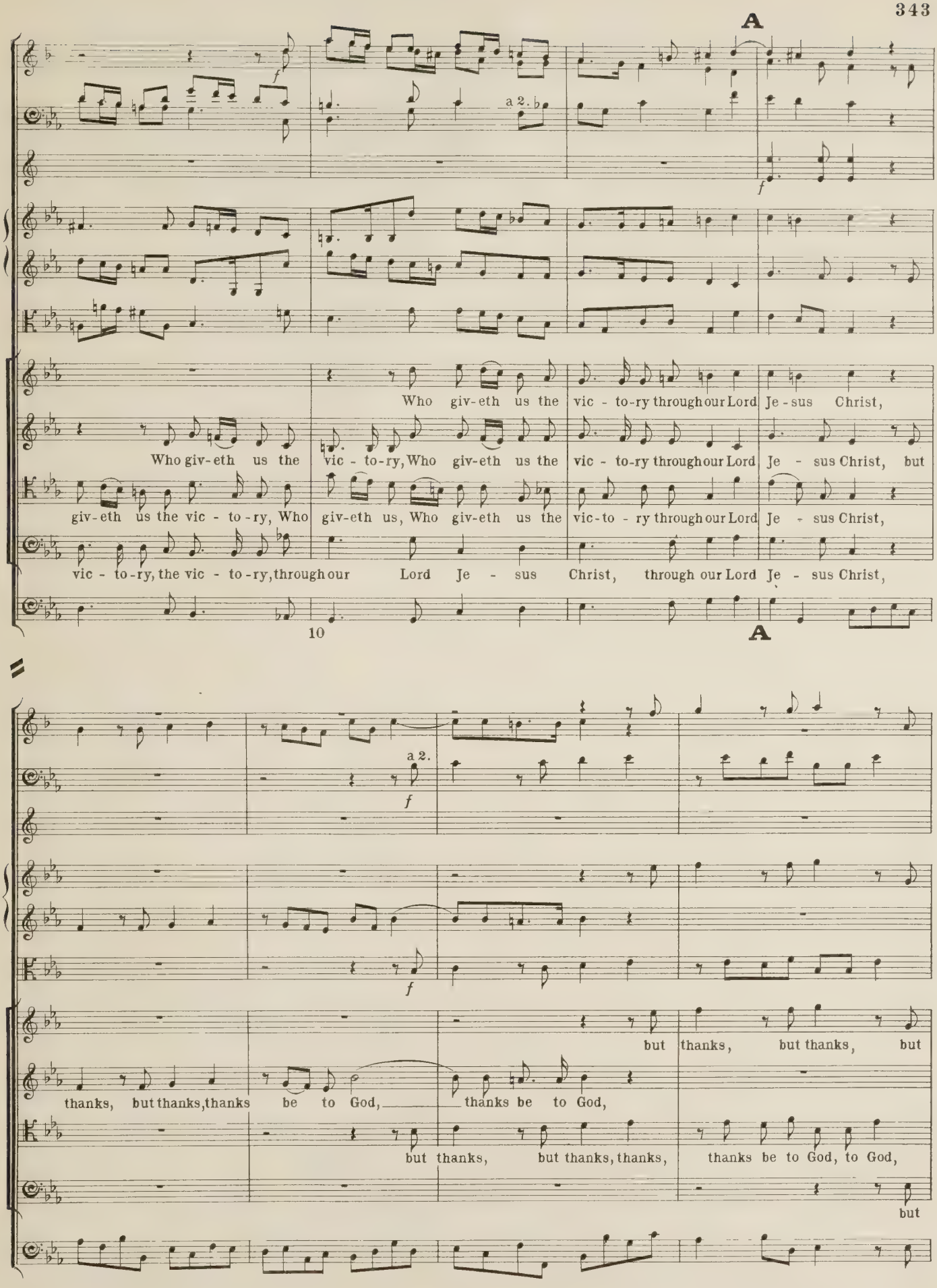
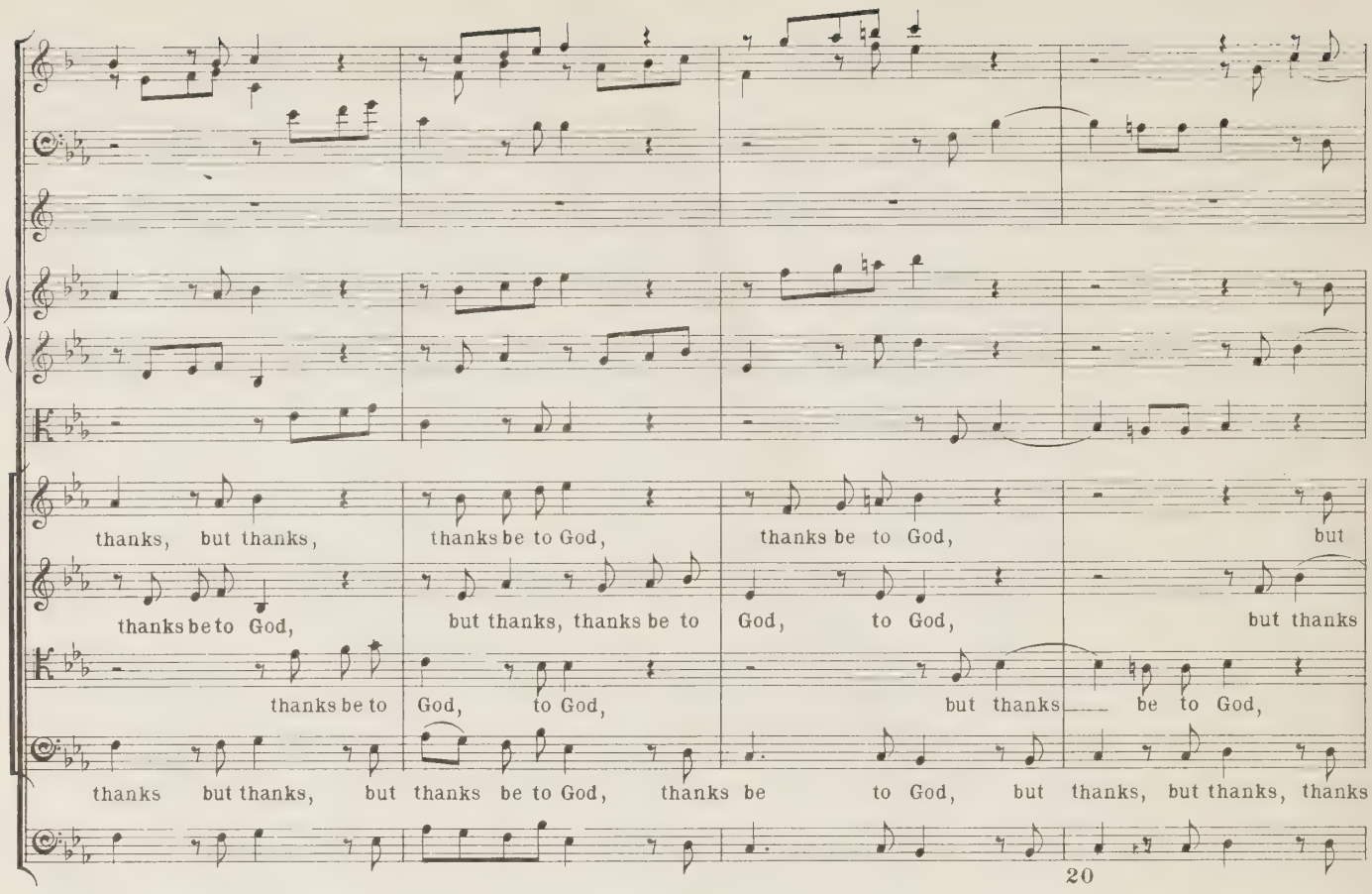
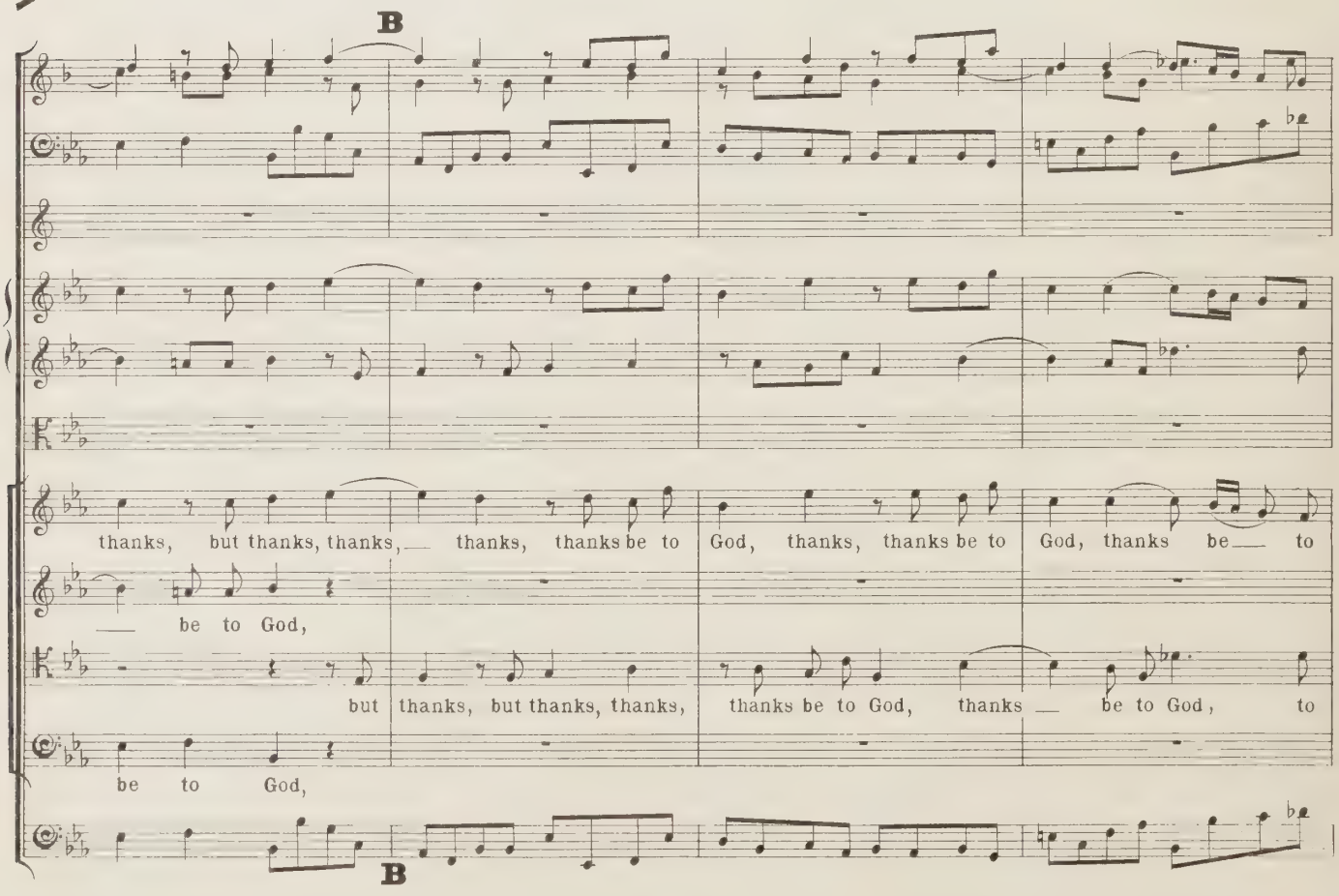
* The cut from here to ** (bar 23) is marked by Handel in the Dublin Score.

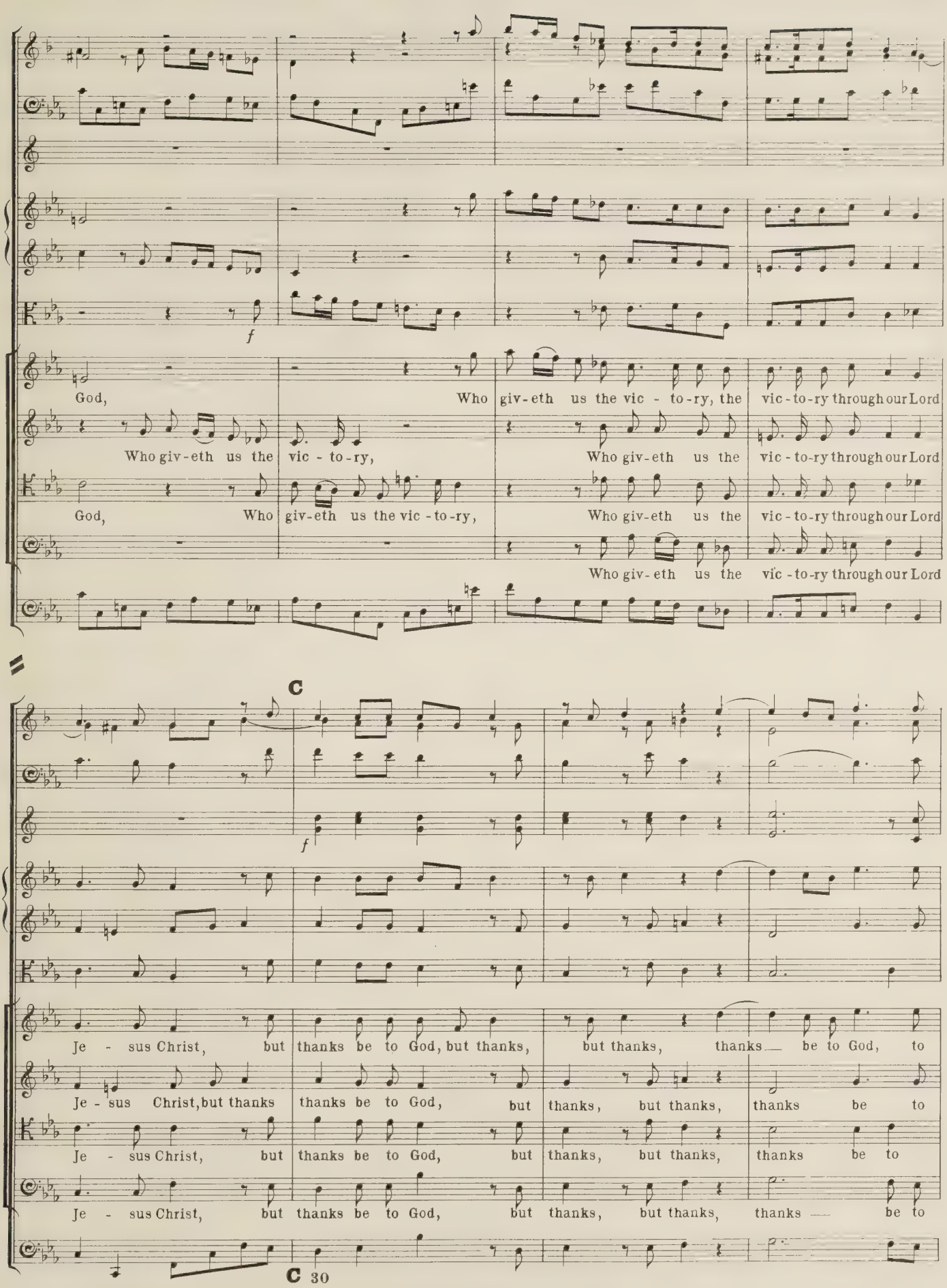

where is thy sting? where, where is thy sting, O grave, where, O grave,
death, where, where is thy sting? O grave, O grave, where, O
where is thy vic - to - ry, O grave, O grave, where is thy vic - to - ry? O
grave, where is thy vic - to - ry? O death, O death, where is thy sting, O death,
death, O grave, O death, where is thy sting? O grave, where is thy vic - to - ry? O grave, O
O grave, O death, where is thy sting? O grave, O grave, where is thy vic - to - ry? O death,
20
A
death, O death, where, where is thy sting? where O grave, where is thy vic - to - ry? O death,
where, where is thy sting, where, where is thy sting? O grave, where is thy vic - to - ry? O grave, O
A

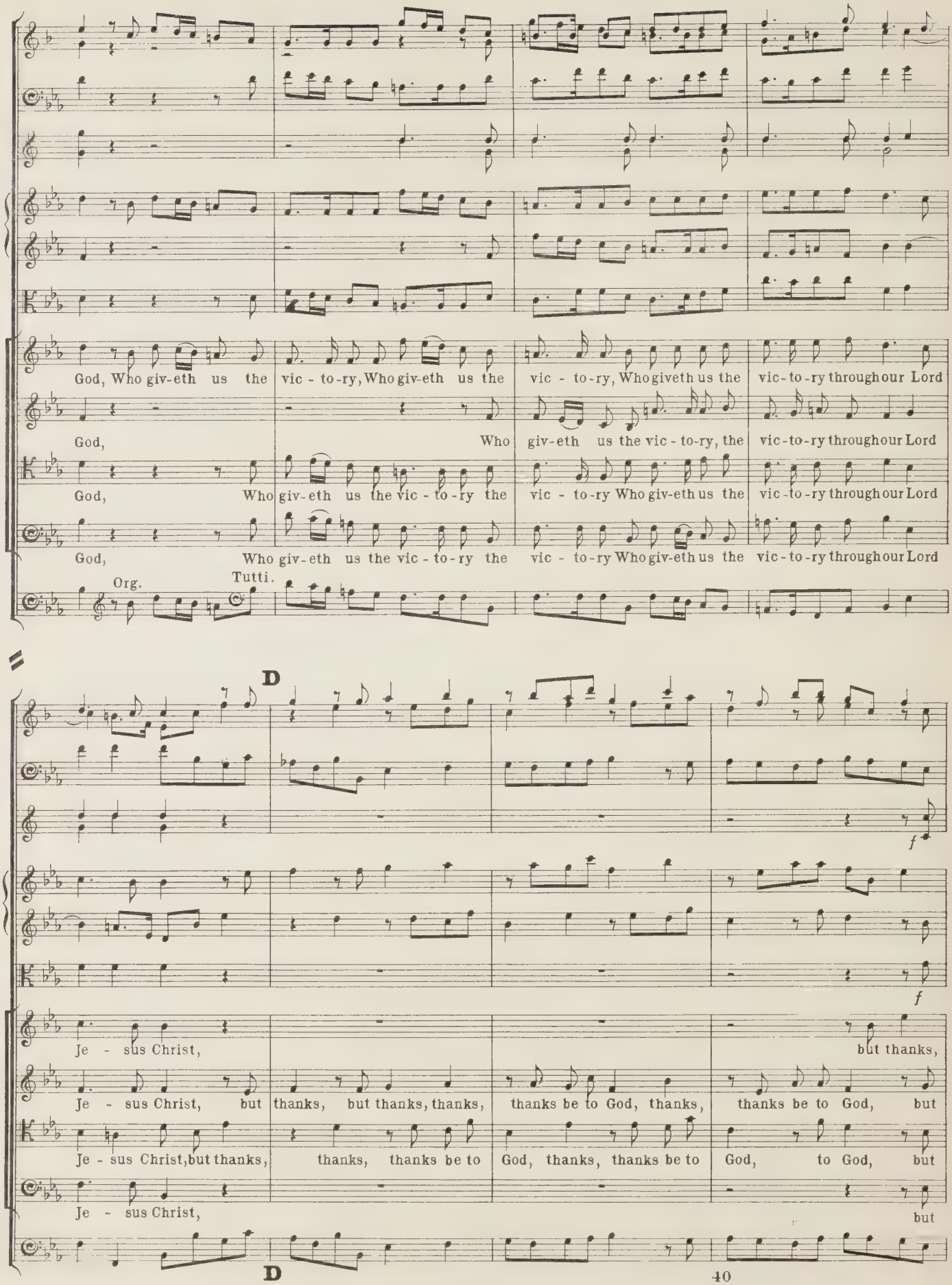

where, where is thy sting? O grave, O grave, where is thy vic - to - ry? O
death, where, where is thy sting? O grave, O grave, where is thy vic - to - ry? O
30
grave where is thy vic - to - ry? The sting of death is sin the
grave where is thy vic - to - ry? The sting
sting of death is sin, and the strength of sin is the law,
of death is sin, and the strength of sin is the law, the sting
the sting of death is sin, and the strength of sin is the law.
of death is sin, the sting of death is sin, and the strength of sin is the law.

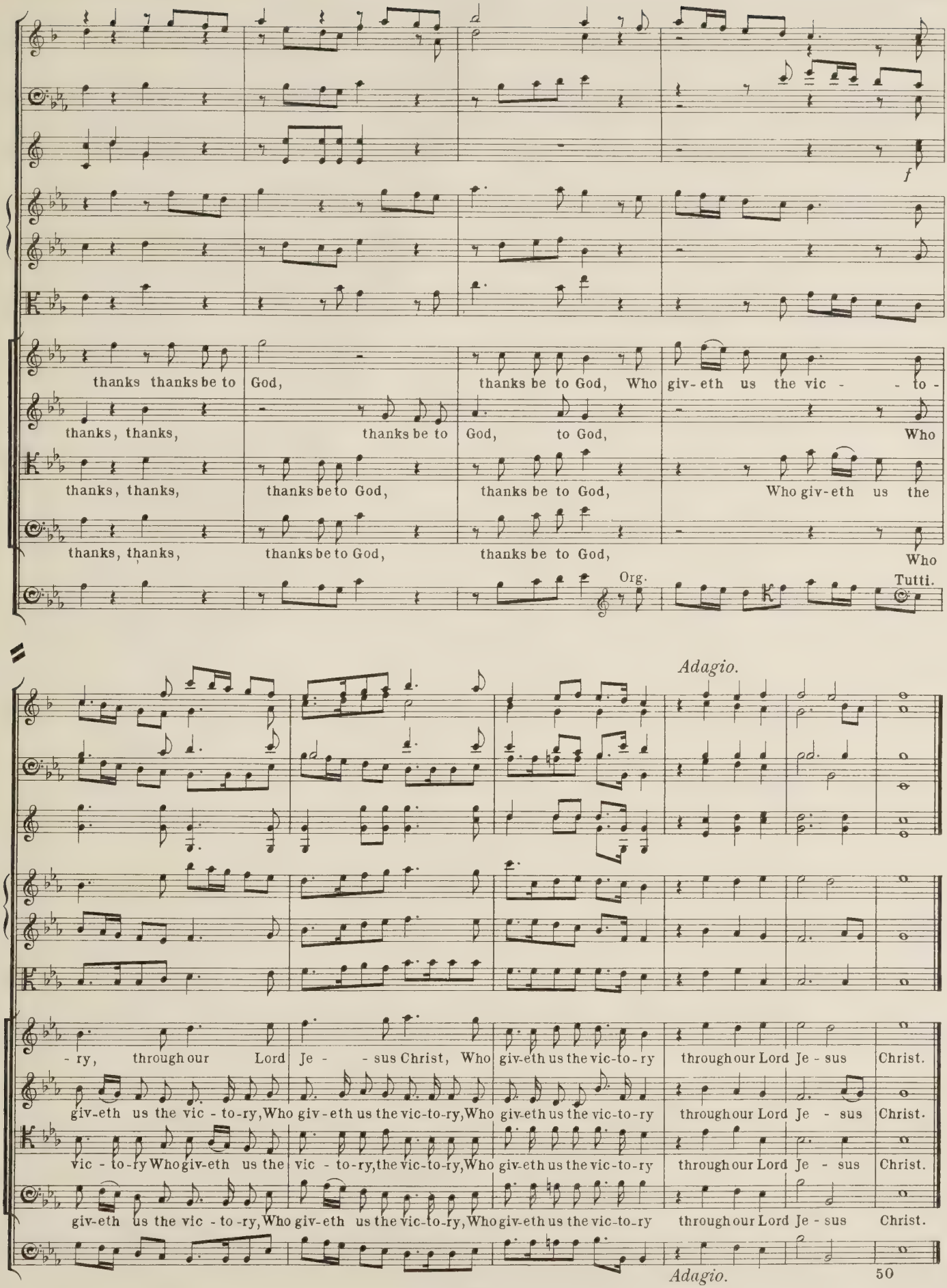
Nº 51. CHORUS. BUT THANKS BE TO GOD.


Andante. ♩ = 69.
Clarinetti in B♭
Fagotti.
Corni in E♭
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Organo e Bassi.
a 2.
con Rip.
But thanks, but thanks, thanks, thanks be to God, but thanks, but thanks, thanks, thanks be to
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to God, be to
But thanks, but thanks, thanks, thanks be to God, thanks be to God, thanks be to God, be to
But thanks, but thanks, thanks, thanks be to God, thanks be to God, thanks be to
Andante. ♩ = 69.
God, Who giv-eth us the vic-to-ry, the vic-to-ry through our Lord Je-sus Christ,
God, Who giv-eth us the vic-to-ry through our Lord Je-sus Christ,
God, Who giv-eth us the vic-to-ry through our Lord Je-sus Christ, Who
God, Who giv-eth us the
Org.
Tutti.

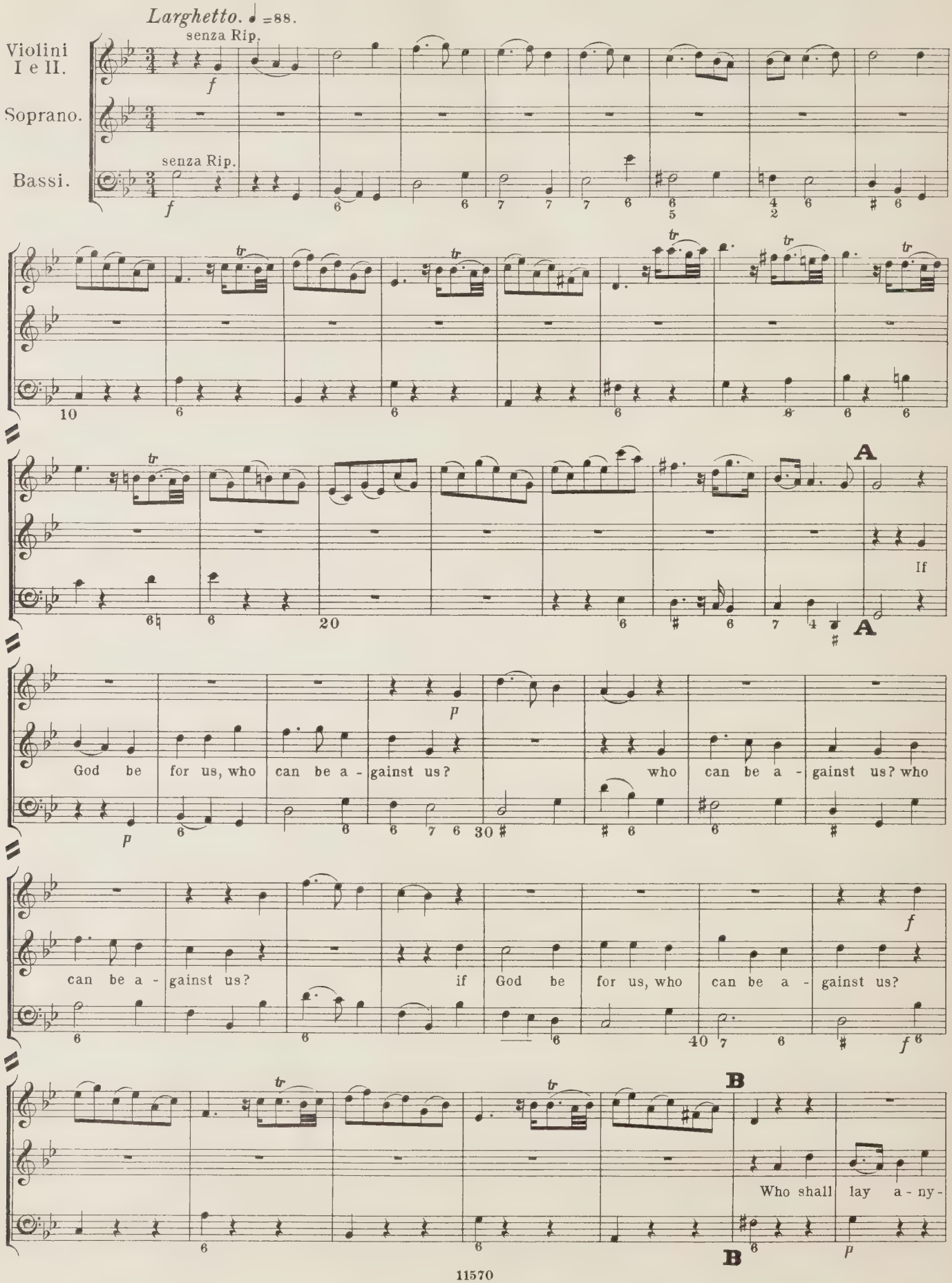

A
a 2.
Who giv-eth us the vic - to-ry through our Lord Je-sus Christ,
Who giv-eth us the vic - to-ry, Who giv-eth us the vic - to-ry through our Lord Je - sus Christ, but
giv-eth us the vic - to-ry, Who giv-eth us, Who giv-eth us the vic-to - ry through our Lord Je - sus Christ,
vic - to-ry, the vic - to-ry, through our Lord Je - sus Christ, through our Lord Je - sus Christ,
10
A
a 2.
but thanks, but thanks, but
thanks, but thanks, thanks be to God, thanks be to God,
but thanks, but thanks, thanks, thanks be to God, to God,
but

thanks, but thanks, thanks be to God, thanks be to God, but
thanks be to God, but thanks, thanks be to God, to God, but thanks
thanks be to God, to God, but thanks be to God,
thanks but thanks, but thanks be to God, thanks be to God, but thanks, but thanks, thanks
20

B
thanks, but thanks, thanks, thanks, thanks be to God, thanks, thanks be to God, thanks be to
be to God,
but thanks, but thanks, thanks, thanks be to God, thanks be to God, to
be to God,
B

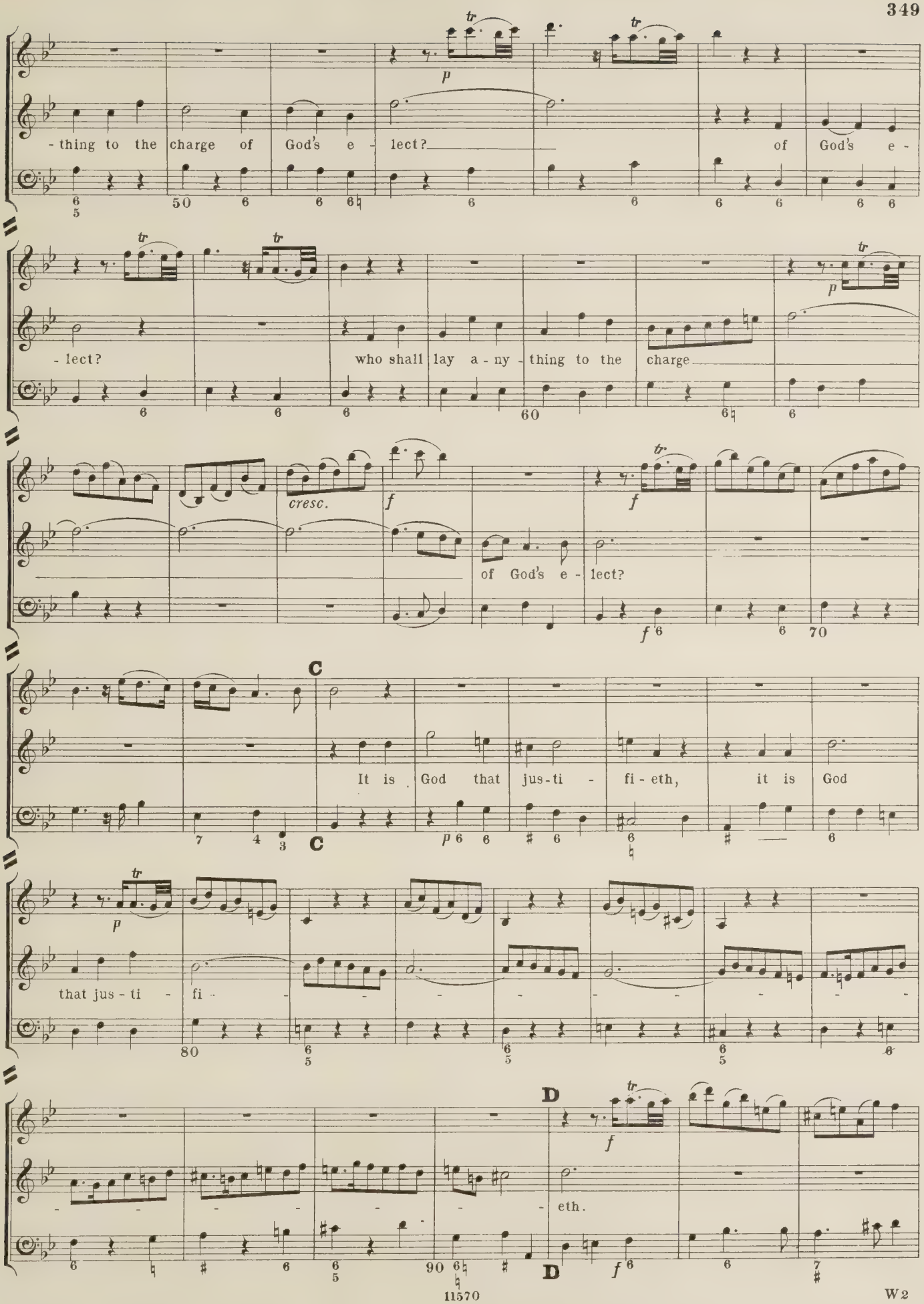

f
God, Who giv-eth us the vic - to-ry, the vic-to-ry through our Lord
Who giv-eth us the vic - to-ry, Who giv-eth us the vic-to-ry through our Lord
God, Who giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry through our Lord
Who giv-eth us the vic-to-ry through our Lord
C
f
Je - sus Christ, but thanks be to God, but thanks, but thanks, thanks be to God, to
Je - sus Christ, but thanks thanks be to God, but thanks, but thanks, thanks be to
Je - sus Christ, but thanks be to God, but thanks, but thanks, thanks be to
Je - sus Christ, but thanks be to God, but thanks, but thanks, thanks be to
C 30

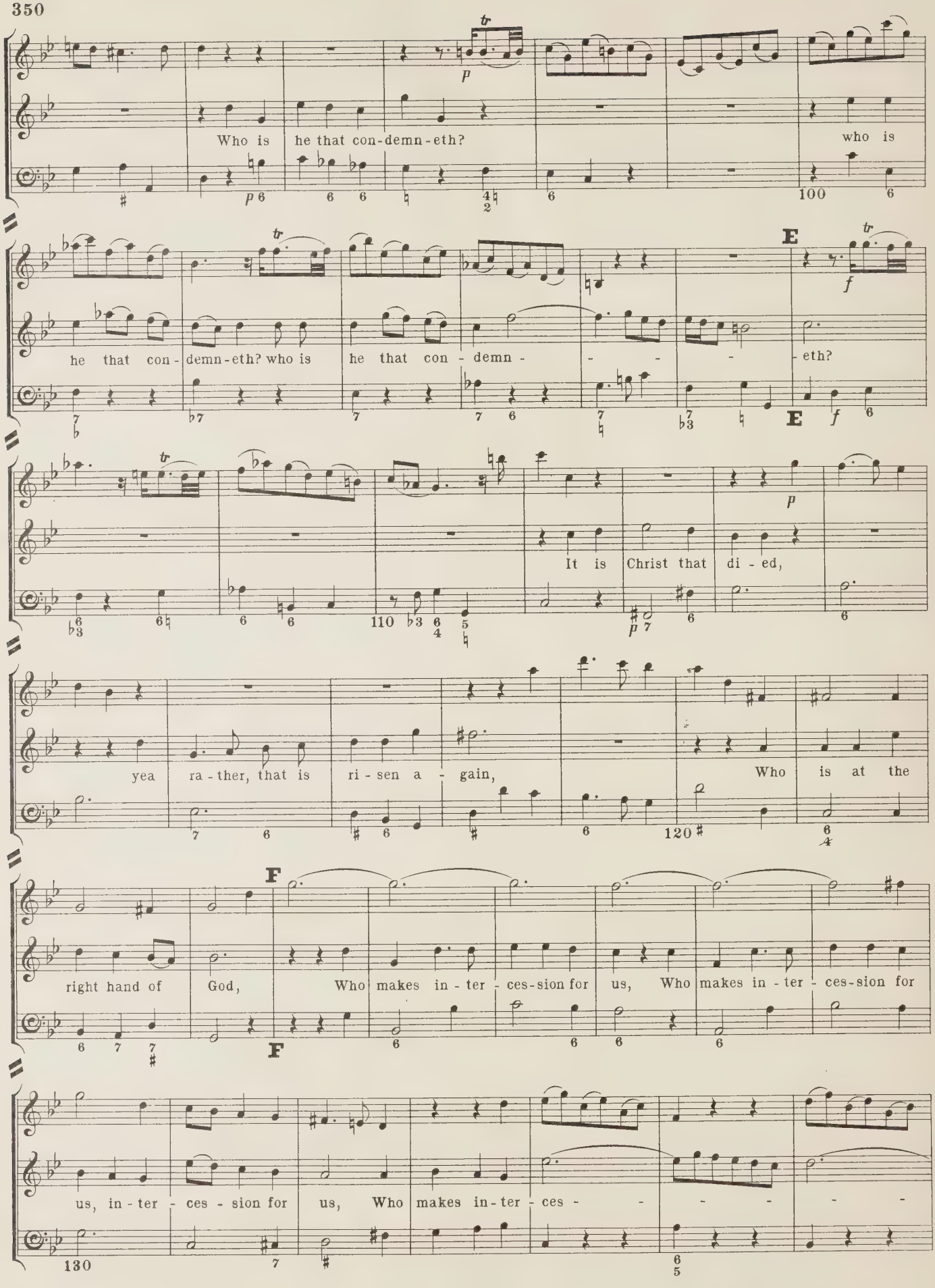

God, Who giv-eth us the vic - to-ry, Who giv-eth us the vic - to-ry, Who giveth us the vic-to-ry throughour Lord
God, Who giv-eth us the vic - to-ry, the vic-to-ry throughour Lord
God, Who giv-eth us the vic - to-ry the vic - to-ry Who giv-eth us the vic-to-ry throughour Lord
God, Who giv-eth us the vic - to-ry the vic - to-ry Who giv-eth us the vic-to-ry throughour Lord
Org.
Tutti.
D
f
f
Je - sus Christ, but thanks,
Je - sus Christ, but thanks, but thanks, thanks, thanks be to God, thanks, thanks be to God, but
Je - sus Christ, but thanks, thanks, thanks be to God, thanks, thanks be to God, to God, but
Je - sus Christ, but
D

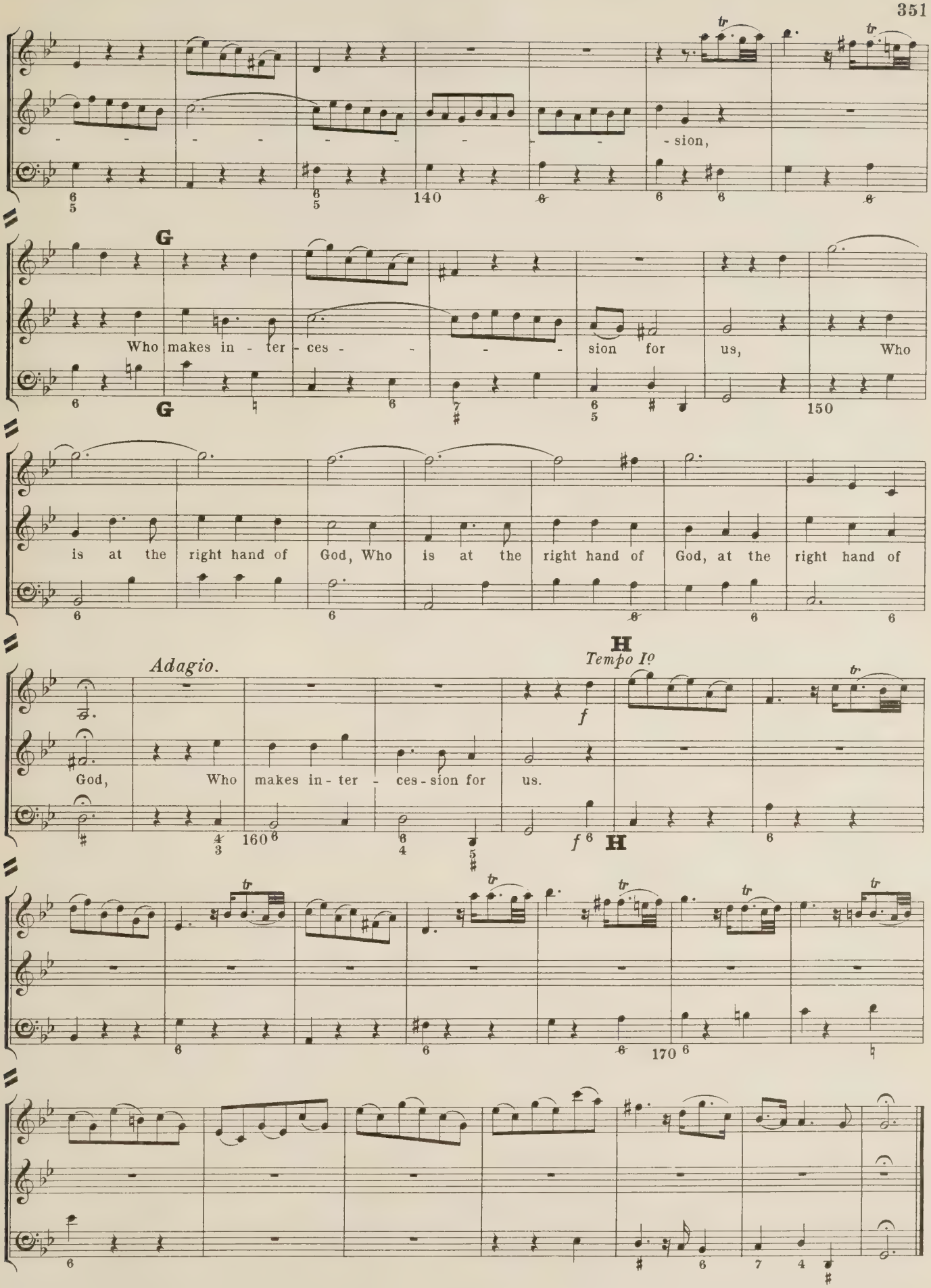

f
thanks thanks be to God, thanks be to God, Who giv-eth us the vic - - to -
thanks, thanks, thanks be to God, to God, Who
thanks, thanks, thanks be to God, thanks be to God, Who giv-eth us the
thanks, thanks, thanks be to God, thanks be to God, Who
Org.
Tutti.
Adagio.
- ry, through our Lord Je - - sus Christ, Who giv-eth us the vic-to-ry through our Lord Je - sus Christ.
giv-eth us the vic - to-ry, Who giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry through our Lord Je - sus Christ.
vic - to-ry Who giv-eth us the vic - to-ry, the vic-to-ry, Who giv-eth us the vic-to-ry through our Lord Je - sus Christ.
giv-eth us the vic - to-ry, Who giv-eth us the vic-to-ry, Who giv-eth us the vic-to-ry through our Lord Je - sus Christ.
Adagio.
50

Nº 52. AIR. IF GOD BE FOR US, WHO CAN BE AGAINST US.


Larghetto. ♩=88.
Violini I e II.
Soprano.
Bassi.
senza Rip.
f
A
If
God be for us, who can be a - gainst us?
who can be a - gainst us? who
can be a - gainst us?
if God be for us, who can be a - gainst us?
B
Who shall lay a - ny -


- thing to the charge of God's e - lect?
of God's e -
- lect?
who shall lay a - ny - thing to the charge
cresc.
of God's e - lect?
C
It is God that jus-ti - fi - eth, it is God
that jus - ti - fi -
D
eth.


Who is he that con-demn-eth?
who is
he that con-demn-eth? who is he that con - demn - - - - - eth?
E
E
It is Christ that di - ed,
yea ra - ther, that is ri - sen a - gain,
Who is at the
right hand of God,
F
F
Who makes in - ter - ces-sion for us, Who makes in - ter - ces-sion for
us, in - ter - ces - sion for us, Who makes in-ter - ces - - - - - -


- sion,
140
G
Who makes in - ter - ces - - - - - sion for us, Who
150
is at the right hand of God, Who is at the right hand of God, at the right hand of
Adagio.
God, Who makes in - ter - ces - sion for us.
160
H
Tempo Iº
f
170

BINDING SECT. JUN 18 1976

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M
2000
H22M4
1902

Händel, Georg Friedrich
[Messiah. English]
The Messiah

Music

BAP 6268

42